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6. – 11. April 1999

Organisation: Professor Dr. Gerhard Stütz, Seminar für Englische Philologie,
Universität Tübingen, Wilhelmstr. 50, D-72074 Tübingen, Germany
Information: <http://www.uni-tuebingen.de/uni/nes/colonies.html>
Registration: e-mail: hk-g.stuetz@uni-tuebingen.de

CONFERENCE BROCHURE

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© Prof. Dr. Gerhard Stilz
Universität Tübingen
Seminar für Englische Philologie
Wilhelmstraße 50
72074 Tübingen

List of Conference Officers and Assistants (green name-tags)

TASKS/QUERIES

CONFERENCE OFFICE

Information, Registration
Cashier,
Accommodation
Student Accommodation
Excursions
Ticket Sales, General
Information, Phone Cards

CONFERENCE PROGRAMME

Paper Sections, Rooms,
Times, Changes of
Schedule

CATERING, INDIAN DANCE

WORKFORCE MANAGEMENT

TECHNOLOGY/EQUIPMENT

BOOK FAIR, EXHIBITIONS, CONFERENCE BOOK CLUB

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Marc Schäfer,

Christian Großer, Martin Ley, Carolin
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Isabell Klaiber, Andrea Lutz

Introduction

Friends, Ladies and Gentlemen,

Welcome to Tübingen, and welcome to this conference. This brochure, along with the programme is designed to assist you in finding your way to the persons you would like to meet and events you would like to enjoy. It contains three instruments:

1. Firstly, the brochure presents **OUR TEAM** - a list of officers and assistants who will be able to help you should you require orientation or are experiencing trouble of any sort. You will recognize them by their green conference badges. As you can see from the list, they have been asked to specialize in certain tasks and duties, but they will be helpful in all matters regarding the conference. (Please be understanding should they be unable to meet your specific expectations, and they will direct you to the right person.) All of them will be as diligent and efficient as possible.

2. The brochure contains a **LIST OF DELEGATES** to the conference. Please note that we could not include those participants who have registered after 18 March. In order to facilitate communication we have included the addresses and phone numbers relevant throughout the conference wherever these were available. For reasons known in an age beset with communicative mobbing we refrained from publicizing the full institutional and home addresses, some of which were only given to us under the seal of confidence. Please use this conference for making your contacts and exchanging all the personal notes and addresses you might wish to exchange.

3. The brochure includes the **ABSTRACTS OF THE PAPERS** scheduled in the programme. We apologize for any misprints or mistakes we may have made in those abstracts we received by e-mail, fax or hard copy. But at the same time we would like to acknowledge the great amount of energy exerted by Ursula Schröter and Renate Schneider in homogenizing this multicultural polytext. The abstracts are arranged in alphabetical order - the way we believed it might be appropriate. Each one of these abstracts is marked with the code of the section under which the paper will be presented in the programme. This will facilitate cross-references from the programme to the collection of abstracts and vice versa.

We decided that the **PROGRAMME** should be available in a smaller and more manageable format. Due to the fact that it had to be finalized two weeks before the conference necessary changes may apply. You will be informed of such changes on blackboards or on the conference monitor in the Brechtbau Foyer (Wilhelmstrasse 50). We hope that the small map at the end of the programme will suffice to provide you with the shortest and most fruitful ways through our small town of Tübingen.

This introduction must not go without our grateful **ACKNOWLEDGEMENTS**. Even with all our enthusiasm, this conference could not have gained the shape it has, had we not received substantial and generous support from various persons and organizations, above all

The Association for the Study of the New English Literatures
The Australia Council, Sydney
Robert Bosch GmbH, Stuttgart
The British Council, London
The Canada Council, through Gesellschaft für Kanadastudien
Deutsche Forschungsgemeinschaft, Bonn
Eberhard-Karls-Universität Tübingen
The European Association for Commonwealth Language and Literature Studies
Ministerium für Wissenschaft, Forschung und Kunst, Baden-Württemberg
The New Zealand Embassy, Bonn
Frau Brigitte Narr, Stauffenburg Verlag, Tübingen
Herr Eberhard Renz, Landesbischof der Evangelischen Kirche in Württemberg, Stuttgart
Frau Oberbürgermeister Brigitte Russ-Scherer, Tübingen
Herr Reinhold Würth, Honorary Senator of the University of Tübingen, Künzelsau

May their readiness to shoulder risks be rewarded by our successful negotiation of cultures.

Gerhard Stilz

List of Delegates

Name	Institution	Accommodation
A		
Adejumobi, Saheed A.	University of Texas at Austin, USA	Wilhelmsstift
Adisa, Opal Palmer	California College of Arts & Crafts, USA	Gasthof Alte Krone, Tel. 9 88 50
Alonso Breto, Isabel	University of Barcelona, Spain	Evangelisches Stift
Amann, Christine	Universität Saarbrücken, Germany	Erasmus-Haus
Annus, Irén	Attila József University, Hungary	Fam. Lapaczinski, Tel. 2 75 03
Ataman, Oya	University of Munich, Germany	c/o Susanna Uresch, Tel. 2 42 19
B		
Baena-Molina, Rosalia	Universidad de Navarra, Spain	Hotel Barbarina, Tel. 2 60 48
Baldinger, Annemarie	Switzerland	Hotel Hospiz, Tel. 92 40
Ballyn, Susan Penelope	University of Barcelona, Spain	Hotel Barbarina, Tel. 2 60 48
Bancrjec, Mita	University of Mainz, Germany	
Bardolph, Jacqueline	University of Nice, France	Hotel Hospiz, Tel. 92 40
Bateman, Fiona	NUI Galway, Ireland	Hotel Kupferhammer, Tel. 41 80
Bayer, Jogamaya	Germany	Hotel am Schloß, Tel. 9 29 40
Becker, Verena	University of Munich, Germany	c/o Ursula Kienzle, Tel. 36 72 51
Beittel, Mark	Universita di Trento, Italy	Gästehaus Marianne, Tel. 9 37 40
Bialas, Zbnigiew	University of Silesia, Poland	Hotel Garni Binder, Tel. 5 26 43
Boerner, Klaus	Gesamthochschule Duisburg, Germany	
Borch, Merete	University of Copenhagen, Denmark	Hotel Katharina, Tel. 6 26 20
Borg Barthet, Stella	University of Malta, Malta	Hotel Metropol, Tel. 3 89 96
Breitinger, Eckhard	Universität Bayreuth, Germany	
Brodber, Erna	Jamaica, West Indies	Hotel Domizil, Tel. 13 90
Buettner, Angelika	Germany	c/o Almut Schleifenbaum, Tel. 55 00 00
Bulman-May, James	University of Aarhus, Denmark	
Burnett, Paula	Brunel University, London, England	Hotel Kupferhammer, Tel. 41 80
Butcher, Maggie	Gresham College, England	Hotel Hospiz, Tel. 92 40
C		
Caiter, Therese-Marie	University of Tübingen, Germany	-
Callahan, David	Universidade de Aveiro, Portugal	Hotel Katharina, Tel. 6 26 20
Carrera Suarez, Isabel	Universidad de Oviedo, Spain	Hotel Kupferhammer, Tel. 41 80
Chand, Meira	Singapore	Hotel Krone, Tel. 1 33 10
Charwat, Elaine	University of Munich, Germany	c/o Ursula Kienzle, Tel. 36 72 51
Clayton, Cherry	Canada	Hotel Garni Schilling, Tel. 9 88 20
Clunies Ross, Bruce	University of Copenhagen, Denmark	Hotel Katharina, Tel. 6 26 20
Coetzee, Carli	University of Cape Town, South Africa	Hotel am Schloß, Tel. 9 29 40
Collett, Anne	University of Wollongong, Australia	Hotel Hospiz, Tel. 92 40

Name	Institution	Accommodation
Collier, Gordon	Universität Gießen, Germany	
Concilio, Carmen	University of Turin, Italy	Hotel Barbarina, Tel. 2 60 48
Coray-Dapretto, Lorenza	Switzerland	Hotel am Schloß, Tel. 9 29 40
Covi, Giovanna	Università di Trento, Italy	Gästehaus Marianne, Tel. 9 37 40
Cserno, Isabell	Germany	c/o Maria M. Ilisin, Tel. 64 06 23
Cuder, Pilar	Universidad de Huelva, Spain	Hotel Barbarina, Tel. 2 60 48
Curcurú, Monique	University of Grenoble III. Stendhal, France	Hotel Metropol, Tel. 3 89 96
Czennia, Bärbel	Universität Göttingen, Germany	Gasthof Alte Krone, Tel. 9 88 50
D		
D'Aguiar, Fred	USA, Caribbean	Hotel Domizil, 13 90
D'Souza, Florence	University of Lille III, France	Hotel Adler, Tel. 9 89 70
Dabydeen, David	University of Warwick, Coventry, England	Hotel Hospiz, Tel. 92 40
Dangelmaier, Anette	Germany	
Davis, Geoffrey V.	Technische Universität Aachen, Germany	
Davis, Rocio G.	Universidad de Navarra, Spain	
Daymond, Margaret	University of Natal, South Africa	Hotel Hospiz, Tel. 92 40
Delrez, Marc	University of Liège, Belgium	Hotel Barbarina, Tel. 2 60 48
Docker, John	Australian National University, Australia	Max-Planck-Institut, Tel. 60 17 65
Doepp, Julian	Germany	Wilhelmsstift
Döring, Tobias	FU Berlin, Germany	
Douthwaite, John	University of Turin, Italy	Hotel Barbarina, Tel. 2 60 48
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du Plooy, Heilna	Potchefstroom University for CHE, South Africa	
Dube, Pamela	Germany	Hotel Kupferhammer, Tel. 41 80
Duffield, Ian	University of Edinburgh, Scotland	
Durix, Jean-Pierre	Université de Bourgogne, France	Hotel Adler, Tel. 9 89 70
E		
Egbert, Marie-Luise	TU Chemnitz, Germany	-
Englaro, Graziella	University of Milan, Italy	Hotel Hospiz, Tel. 92 40
Erichsen, Ulrike	TU Darmstadt, Germany	Hotel Adler, Te. 9 89 70
F		
Faulstich, Andreas	Germany	Evangelisches Stift
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Feurle, Gisela	Universität Bielefeld, Germany	
Findley, Timothy	Canada	Hotel Domizil, Tel. 13 90
Finsterer, Axel	Germany	Wilhelmsstift
Firth, Kathleen	Universitat de Barcelona, Spain	Hotel Barbarina, Tel. 2 60 48
Fischer, Sabine	Germany	c/o Almut Schleifenbaum, 55 00 00
Frank, Haike	University of Freiburg i. Br., Germany	

Name	Institution	Accommodation
Frenz, A.	Germany	
Frost, Lucy		
Fuchs, Anne	University of Nice	Hotel am Schloß, Tel. 9 29 40
G		
Gamroth, Bärbel	Germany	
Garcia de Oteyza Fernández-Cid, Maria Luisa	University of Tarragona, Spain	c/o Luminita Gatejel, Tel. 6 57 93
Ghosh-Schellhorn, Martina	Universität Halle, Germany	Hotel Barbarina, Tel. 2 60 48
Gibert, Teresa	UNED, Spain	Gasthof Alte Krone, Tel. 9 89 50
Gilbert, Helen	University of Queensland, Australia	Gasthof Alte Krone, Tel. 9 88 50
Glage, Liselotte	Universität Hannover, Germany	Hotel am Schloß, Tel. 9 29 40
Gohrisch, Jana	Humboldt-Universität Berlin, Germany	
Govinden, Betty	University of Durban-Westville, South Africa	Viktor Renner Haus, Tel. 4 54 09
Grace, Patricia	New Zealand	Hotel Domizil, Tel. 13 90
Gray, Stephen	South Africa	Hotel Domizil, Tel. 13 90
Green, Michael	England	Hotel Metropol, Tel. 3 89 96
Griffiths, Gareth	University of Western Australia, Australia	Hotel Metropol, Tel. 3 89 96
Grzegorzewska, Malgorzata	Warsaw University, Poland	Gasthof Alte Krone, Tel. 9 88 50
Guidotti, Valeria	University of Torino, Italy	Hotel Barbarina, Tel. 2 60 48
H		
Haas, Alexandra	Germany	Evangelisches Stift
Hand, Felicity	Universitat Autònoma de Barcelona, Spain	Hotel Adler, Tel. 9 89 70
Hanford, Robin	England	Hotel am Schloß, Tel. 9 29 40
Harrex, Syd	Flinders University, Australia	Hotel Adler, Tel. 9 89 70
Hart, Kevin	Monash University, Australia	Hotel Domizil, Tel. 13 90
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Haselstein, Ulla	Universität München	
Hawley, John	Santa Clara University, USA	Hotel Barbarina, Tel. 2 60 48
Heim, Otto	Switzerland	Hotel Garni Schilling, Tel. 9 88 20
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Hickey, Bernard Joseph	Università di Lecce, Italy	Hotel Barbarina, Tel. 2 60 48
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Hofmann, Daniela	University of Düsseldorf, Germany	c/o Martin Ley, Tel. 4 98 26
Hollweg, Brenda	TU Chemnitz, Germany	
Holst Petersen, Kirsten	RUC University, Denmark	
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Huggan, Graham	Universität München, Germany	Hotel Garni Schilling, Tel. 9 88 20
Hunter, Eva	University of the Western Cape, South Africa	Hotel am Schloß, Tel. 9 29 40

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Ippolito, Emilia	France	
Jacobs, Johan	University of Natal, South Africa	Hotel Hospiz, Tel. 92 40
James, Louis	University of Kent at Canterbury, England	Gasthof Alte Krone, Tel. 9 88 50
Jeannerat, Caroline	Switzerland	Evangelisches Stift
Jenkins, Paul	Switzerland	
Jones, Sonya	Allegheny College, USA	Viktor Renner Haus, Tel. 4 54 09
Joussen, Ulla	Universität Heidelberg, Germany	Hotel Adler, Tel. 9 89 70
Jungwirth, Verena	Germany	Evangelisches Stift
Jurak, Mirko	University of Ljubljana, Slovenia	Gästehaus der Universität
K		
Karrasch, Anke	Germany	Hotel Kupferhammer, Tel. 41 80
Kemp-Riemenschneider, Jan	University of Frankfurt, Germany	Hotel Garni Schilling, Tel. 9 88 20
Keulen, Maggi	Germany	
Khair, Tabish	University of Copenhagen, Denmark	Hotel Metropol, Tel. 3 89 96
King, Bruce	USA	Hotel Hospiz, Tel. 92 40
Kinsella, John	Churchill College, University of Cambridge, England	Hotel Domizil, Tel. 13 90
Kloß, Wolfgang	Universität Trier, Germany	Hotel Hospiz, Tel. 92 40
Knappert-Hiese, Martina	University of Bochum, Germany	
Kohfink, Urte	Germany	
Kohli, Devindra	Universität Halle-Wittenberg, Germany	Hotel Kupferhammer, Tel. 41 80
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Kruinbein, Michael	Universität Osnabrück, Germany	Wilhelmsstift
Kuortti, Joel	University of Tampere, Finland	Hotel Garni Schilling, Tel. 8 31 11
Kuschel, Karl-Josef	Universität Tübingen, Germany	
Küsgen, Reinhardt	Universität Göttingen, Germany	Hotel Katharina, Tel. 6 26 20
Kusnir, Jaroslav	University of Presov, Slovakia	c/o Fam. Walcker, Tel. 4 15 99
Küster, Sybille	University of Hannover, Germany	
Kwast-Greff, Chantal	France	Viktor Renner Haus, Tel. 4 54 09
L		
Langwandt, Ann	Copenhagen University, Denmark	
Lawson-Welsb, Sarah	University College Northampton, England	Hotel Adler, Tel. 9 89 70
Ledent, Bénédicte	University of Liège, Belgium	
Leer, Martin	University of Copenhagen, Denmark	Hotel Katharina, Tel. 6 26 20
Lingnanti, Elsa	University of Pisa, Italy	Hotel Barbarina, Tel. 2 60 48
Locher, Regula	College de Geneve, Switzerland	Hotel am Schloß, Tel. 9 29 40
Lock, Charles	University of Copenhagen, Denmark	Hotel Katharina, Tel. 6 26 20
Lopez, Marta Sofia	Universidad de Leon, Spain	Hotel Barbarina, Tel. 2 60 48
Lynch Percopo, Maureen	University of Cagliari, Italy	Hotel am Schloß, Tel. 9 29 40

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Mabuza, Lindiwe	Embassy of the Republic of South Africa, Germany	Hotel Domizil, Tel. 13 90
MacDermott, Doircann	University of Barcelona, Spain	Hotel am Schloß, Tel. 9 29 40
Maes-Jelinek, Hena	University of Liège, Belgium	Hotel Hospiz, Tel. 92 40
Markmann, Sigrid	Universität Osnabrück, Germany	Hotel Domizil, Tel. 13 90
Marsden, Peter H.	RWTH Aachen, Germany	Hotel Hospiz, Tel. 92 40
Martini, Jürgen	Universität Magdeburg, Germany	Viktor Renner Haus, Tel. 4 54 09
Matthews, Brian	Victoria University, Australia	Hotel Adler, Tel. 9 89 70
Maufort, Marc	Université Libre de Bruxelles, Belgium	Hotel Hospiz, Tel. 13 90
Maver, Igor	University of Ljubljana, Slovenia	Gästehaus der Universität
Meacci, Alessia	Italy	Gasthof Alte Krone, Tel. 9 88 50
Meinig, Sigrun	University of Mannheim, Germany	Viktor Renner Haus, Tel. 4 54 09
Merkel, Nicole	Germany	
Merten, Kai	Universität München, Germany	c/o Matthias Mager
Meyer, Michael	Universität Bamberg, Germany	Hotel Garni Sand, Tel. 60 94 90
Moerdijk, Donald	Ecole Normale Supérieure de Fontenay-Saint-Cloud, France	
Mongia, Sunanda	Mahatma Gandhi Kashi Vidyapeeth Varanasi, India	Gästehaus Marianne, Tel. 9 37 40
Morgovan, Mariana	University of Oradea, Romania	Hotel Adler, Tel. 9 89 70
Mühleisen, Susanne	Universität Frankfurt, Germany	
Mherjee, Meenakshi	India	Hotel Domizil, Tel. 13 90
Müller, Klaus Peter	Universität Stuttgart, Germany	-
Müller, Reiner	Germany	Hotel Hospiz, Tel. 92 40
N/O		
Naik, Sulabha	India	Gasthof Alte Krone, Tel. 9 88 50
Ngwenya, Thengani H.	University of Durban-Westville, South Africa	Hotel Hospiz, Tel. 92 40
Niel, Ruth	University of Wuppertal, Germany	
Nyoongab, Mudrooroo	Australia	Hotel Domizil, Tel. 13 90
O'Sullivan, Vincent	Victoria University, New Zealand	Hotel Domizil, Tel. 13 90
Oboe, Annalisa	University of Padova, Italy	Hotel am Schloß, Tel. 9 29 40
Ozvalda, Margit	University of Economics and Business Administration Vienna, Austria	
P/Q		
Padayachee, D. A.	South Africa	Hotel Domizil, Tel. 13 90
Patke, Rajeev S.	National University of Singapore, Singapore	Hotel am Schloß, Tel. 9 29 40
Peepre, Mari	University of Helsinki, Finland	Gasthof Alte Krone, Tel. 9 88 50
Percopo, Luisa	University of London, England	c/o Nicole Sauer, Tel. 07121/95 05 99
Pesch, Natascha	University of Freiburg i. Br., Germany	

Name	Institution	Accommodation
Petrukhina, Maya	Diplomatic Academy of Russia, Moscow, Russia	Hotel Adler, Tel. 9 89 70
Pfisterer, Susan	University of London, England	
Phillips, Caryl	Caribbean	Hotel Hospiz, Tel. 92 40
Pierce, Stella	Universität Saarbrücken, Germany	
Platz, Norhert	Universität Trier, Germany	Hotel Garni Schilling, Tel. 9 88 20
Podgórnjak, Aleksandra	University of Silesia, Poland	Hotel Garni Binder, Tel. 5 26 43
Ponzanesi, Sandra	Utrecht University, The Netherlands	Gasthof Alte Krone, Tel. 9 88 50
Pordzik, Ralph	Universität München, Germany	Hotel Katharina, Tel. 6 26 20
Prickett, Maria	Scotland	Hotel am Schloß, Tel. 9 29 40
Prickett, Stephen	University of Glasgow, Scotland	Hotel am Schloß, Tel. 9 29 40
Purcell, William F.	Nanzan University, Japan	Hotel Adler, Tel. 9 89 70
R		
Radha, K.	University of Kerala, India	Max Planck Institut, Tel. 6017 65
Ramraj, Victor J.	University of Calgary, Canada	Gasthof Alte Krone, Tel. 9 88 50
Rask Knudsen, Eva	University of Copenhagen, Denmark	Hotel Katharina, Tel. 6 26 20
Raule, Carla	University of Milan, Italy	
Ravillon, Stéphanie	France	
Reichl, Susanne	University of Vienna, Austria	Hotel Metropol, Tel. 3 89 96
Reincr, Kate	Germany	
Renger, Nicola	Germany	
Renz, Eberhard	Germany	
Richter, Virginia	Germany	
Riemenschneider, Dieter	Germany	Hotel Garni Schilling, Tel. 9 88 20
Rika-Heke, Powbiri	University of Osnabrück, Germany	Hotel Domizil, Tel. 13 90
Romic, Biljana	Hrvatski Radio, Croatia	Hotel Metropol, Tel. 3 89 96
Ross, Robert	University of Texas, Austin, USA	Hotel Barbarina, Tel. 2 60 48
Ruda, Joanna	Spain	Lange Gasse 18
Rutherford, Anna	University of Wollongong, Australia	Hotel Hospiz, Tel. 92 40
S		
Salzbrunn, Britta	Germany	Erasmus-Haus
Sandten, Cecile	Germany	Gästehaus Marianne, Tel. 9 37 40
Sankaran, Chitra	National University of Singapore, Singapore	Hotel Hospiz, Tel. 92 40
Saracino, Maria Antonietta	University of Rome, Italy	
Sarkowsky, Katja	Universität Frankfurt, Germany	
Sauer, Nici	Universität Tübingen, Germany	Steinachstr. 46, 72770 Reutlingen
Schäfer, Henning	Germany	c/o Christian Großer, Tel. 07472/8921
Schaffeld, Norhert	Universität Leipzig, Germany	Hotel am Schloß, Tel. 9 29 40
Schneider, Isabel	Germany	Evangelisches Stift
Schneider, Ralf	Universität Tübingen, Germany	
Schulze-Engler, Frank	Universität Frankfurt, Germany	Hotel Barbarina, Tel. 2 60 48

Name	Institution	Accommodation
Schuster, Kiwi	Germany	
Schwenkglens, Hanna	Universität München, Germany	c/o Stefanie Hahn, Tel. 3 80 40
Scott, Lawrence	Caribbean/UK	Hotel Domizil, Tel. 13 90
Scott, Jamie S.	York University, Canada	Hotel Hospiz, Tel. 92 40
Sedlak, Werner	Universität München, Germany	Hotel Metropol, Tel. 3 89 96
Sellick, Robert	University of Adelaide, Australia	Hotel Hospiz, Tel. 92 40
Shackleton, Mark	University of Helsinki, Finland	Gasthof Alte Krone, Tel. 9 88 50
Sharrad, Paul	University of Wollongong, Australia	Hotel Hospiz, Tel. 92 40
Sjöbohm, Anders	Sweden	
Skinner, John	University of Turku, Finland	Hotel Kupferhammer, Tel. 41 80
Smith, Angela	University of Stirling, Scotland	Hotel am Schloß, Tel. 9 29 40
So'o, Asofu	Le Lunivesite Aoao O Samoa	Hotel Hospiz, Tel. 92 40
Stammwitz, Kati	Germany	
Steenssens, Tom	Belgium	Hotel Katharina, Tel. 6 26 20
Stein, Mark	University of Kent, England, Universität Frankfurt, Germany	Wilhelmsstift
Stephanides, Stephanos	University of Cyprus, Cyprus	Hotel Garni Schilling, Tel. 9 88 20
Sternberg, Claudia	TU Chemnitz, Germany	
Stilz, Gerhard	Universität Tübingen, Germany	
Stroh, Silke	Universität Frankfurt, Germany	c/o Schmid, Tel. 4 47 85
Stuckert, Klaus	Switzerland	
Stunmer, Peter	Universität München, Germany	Hotel Krone, Tel. 1 33 10
Sudlenkova, Olga	Minsk State Linguistics University, Belarus	Viktor Renner Haus, Tel. 4 54 09
T-V		
teKock, Susanne	Germany	Evangelisches Stift
Teltscher, Kate	Roehampton Institute London, England	
Thieme, John	South Bank University London, England	Hotel Krone, Tel. 1 33 10
Thumboo, Edwin	National University of Singapore, Singapore	
Tiffin, Helen	University of Queensland, Australia	Hotel Hospiz, Tel. 92 40
Tranker, Brigitta	University of Vienna, Austria	Hotel Hospiz, Tel. 92 40
Trossbach, Horst	Universität Tübingen, Germany	
Turcotte, Gerry	University of Wollongong, Australia	Hotel Barbarina, Tel. 2 60 48
van den Driesen, Cynthia	Edith Cowan University, Australia	Hotel Adler, 9 89 70
Varela Zapata, Jesus	Universidad Santiago de Compostela, Spain	
Veit, Walter	Monash University, Australia	
Vennarini, Lucia	Germany	
Viala, Andrea	Germany	Lange Gasse 18
Vidaí, Ricarda	Germany	Lange Gasse 18
Viola, André	University of Nice, France	Hotel am Schloß, Tel. 9 29 40
Vivan, Itala	Universita degli Studi Milano, Italy	Hotel Hospiz, Tel. 92 40

Name	Institution	Accomodation
W-Z		
Wachinger, Tobias	Universität München, Germany	Evangelisches Stift
Wegner, Markus	Germany	Wilhelmsstift
Wendt, Albert	University of Auckland, New Zealand	Hotel Domizil, Tel. 13 90
Wenzel, M. J.	Potchefstroom University, South Africa	Hotel am Schloß, Tel. 9 29 40
Whaitiri, Reina	University of Auckland, New Zealand	Hotel Domizil, Tel. 13 90
Wiebe, Rudy	Canada	Hotel Domizil, Tel. 13 90
Wijesinha, Rajiva	Sabaragamuwa University, Sri Lanka	Hotel Domizil, Tel. 13 90
Wilholt, Claudia	Universität Osnabrück, Germany	Erasmus-Haus
William, Christine	Germany	Lange Gasse 18
Wilson, Janet	Nene University College Northhampton, England	Hotel Adler, Tel. 9 89 70
Wimmer, Adi	Universität Klagenfurt, Austria	Hotel Hospiz, Tel. 92 40
Wood, Briar	University of North London, England	Hotel Katharina, Tel. 6 26 20
Wyatt, Cynthia	Universitat Rovira i Virgili, Spain	Hotel Adler, Tel. 9 89 70
Yee Lin Ho, Elaine	University of Hong Kong, Hong Kong	Hotel Krone, Tel. 1 33 10
Zivancevic, Dragana	Edith Cowan University, Australia	Gasthof Alte Krone, Tel. 9 88 50

ABSTRACTS OF PAPERS

in alphabetical order

For schedule orientation, please note that all abstracts are marked with the code number of their respective section in the programme

SAHEED A. ADEJUMOBI
University of Texas
Austin, TX, USA

“Schufferin’ and Shmilin’”: Missionary Society, British Colonial Order and the Cultural / Political Education of J.J. Ransome-Kuti and Fela Anikulapo-Kuti
(C8)

This is a study on the role and impact of popular, expressive culture in both colonial and modern Africa. I aim to highlight the similarities and differences shared by the late ordained Anglican Christian Missionary Society Deacon J.J. Ransome-Kuti, and his grandson, political gadfly and maverick Fela Anikulapo-Kuti, with respect to their musical careers and the direction which those careers took on both socially and politically. I also seek to emphasize the impact British colonialism had on the musical production of J.J. Ransome-Kuti, and likewise that of the post-/neo-colonial world in which Fela Kuti created his own unique and revolutionary style of music. Analysis of these two figures brings light to the manner in which social institutions and expressive forms evolve or are deliberately created in response to new social and cultural needs. I will use brief musical excerpts--the respective 1922 and 1978 recordings of J.J. and Fela Ransome-Kuti--to reveal how music serves as an important vehicle for inciting social and political action, effectively allowing for a combination of social comment and satire.

Born in 1855 to an Egba Yoruba family, J.J. Ransome-Kuti was exposed as a child to indigenous music as well as the teachings of the Anglican’s Christian Missionary Society. He later became a missionary-trained teacher at Abeokuta and Lagos. Through his singing and effective musical expression as an Anglican missionary, J.J. Ransome-Kuti attracted many converts to the Christian faith. This consequently incurred the wrath of many of the non-Christian indigenes. He also clashed with Egunguns, (traditional Yoruba masqueraders) who abhorred his Christian faith and proselytizing methods. At the same time, some of Reverend Kuti’s activities may be deemed as nationalistic. He defied church authorities and was reprimanded when he agreed to hold services for a group of “Christian Ogbonis” who did not want to abandon traditional institutions when embracing the church. He also chose to adapt Christian songs to Yoruba language, hence revolutionizing that genre of music.

Fela Kuti, who was born in 1938, was also raised within a synthesis of Yoruba cultural household and colonial, westernized upbringing. Trained at the Trinity College of Music in London, he learned to play the trumpet and later formed a band in the early sixties. Fela started out playing the popular-style West African highlife music which featured moralizing and social messages. During a musical tour of the U.S. in the 1960s Fela’s political awareness was turned to issues like racial discrimination and Pan Africanism. He saw similarities in the circumstances and objectives between Black Americans and colonized Africans. By 1972 Fela was one of the biggest names throughout West Africa, especially among the urban poor. His songs made furious denunciations of the ruling classes and their enforcers of law and order. Because he sang in pidgin English rather than in Yoruba, his records were understandable in all English-speaking countries.

However, unlike his grandfather, Fela thrived in total rejection of society-imposed decorum. In his call for cultural revitalization, Fela denounced foreign influences such as Christianity and Islam, condemning the role men like his grandfather played during the onset of colonialism. This development, he argued, led to the imposition of corrupt political authorities and “colonial mentality” in Nigeria and Africa.

The political careers and musical influences of J.J. Ransome-Kuti and Fela Anikulapo-Kuti were modified by the irresistible influx of ideas for both figures--British for J.J. and mainly African-American for his grandson. Their careers, which were both highly shaped by British colonialism in Nigeria, provide a window of opportunity for a trans-generational analysis of acculturation and resistance to European civilization and culture by a dominant African (mainly Yoruba) political, popular, and elite culture.

OPAL PALMER ADISA
California College of Arts and Crafts
Oakland, CA, USA

Talawah, Market Women & Rebel: Writing as Cultural Production
(C15)

This paper integrates scholarship in a creative writing mode to examine the poetic production of Caribbean women writers. Examining the term, "Talawah" which literally means a woman who breaks tradition and is a rebel, I will explore how Caribbean women poets function as Talawah, market women and rebel in their poetry to chart a new ground and create a uniquely Caribbean aesthetics.

Using my own journey as a measuring stick, I will discuss how one can identify the characteristics of "talawah" writing as evident in certain Caribbean women writings. Moreover, I will offer a blue-print for cultural production and its essential relevance in Caribbean sovereignty.

ISABEL ALONSO BRETO
Universitat de Barcelona
Barcelona, Spain

**"Doublefaces" and Between: Manicheism and Mimicry
in Praver Jhavalas *Heat and Dust***
(B6)

After reflecting upon Abdul Janmohammeds theory of the Manichean Allegory and on Homi Bhabhas concept of Mimicry, the paper will decide on the convenience of using either of them for reading a colonial text like Ruth Praver Jhavalas *Heat and Dust*.

Two parallel stories are told in this novel, one happening in Colonial India and the other in our days. The readings focus will be on the former, where we are told about the wife of an Englishman who left him to elope with an Indian Nawab. The depiction of this romance is a means to take us as readers into the Colonial system's complex machinery of power. Although governed by a Manichean vision on the part of the writer, this depiction shows a world where power structures go further than dichotomies. Two-pole based theories such as the Manichean Allegory run too short if we are to have an accurate image of Colonial worlds. As shown in the novel, the dichotomy powerful/powerless, is continuously interrupted and dis-located, mostly in the sense of Colonizer/Colonized (categories often reshaped to become Colonized/Colonizer), but also, interestingly, in terms of gender and class. The paper aims to show how processes of

mimicry govern the behaviour of most of the characters in the story, both as cause and as result of the complexity of their relationships.

IRÉN ANNUS
Attila József University
Szeged, Hungary

Colonizing the Colonizers: The Latter-day Saint Scenario
(D6)

The United States began its existence in the Western hemisphere as a colony of various European nations, the English, French, Spanish, Swedish and Dutch. The colonizers competed with each other for this vast new territory in every possible way, including in the area of religion.

However, by the early nineteenth century, that is, by the time of the Second Great Awakening, Americans in the burnt-over district were able to distance themselves from the European religious traditions of Protestantism which had been revitalized during the First Great Awakening, and to establish new religious currents rooted in the very essence of the American existence and experience. An outstanding example of a faith to emerge then was that of the Church of Jesus Christ of Latter-day Saints, commonly known as the Mormons, in that it has since proved to be the most American and the most intense in its conversion policy and missionary activity overseas. Their work exemplified - and continues to exemplify - how the US had come of age and gained independence and, with its identity in flux, gave birth to this denomination, which then returned to the land of the former colonizers to convert the onetime converters.

This paper will attempt to outline the background, framework and mechanisms of this movement and asserts that it was aimed not only at spreading their faith but also at establishing a religion-based community with a sound economic and financial base in the US.

ROSALIA BAENA-MOLINA
Universidad de Navarra
Pamplona, Spain

'Canada Needs Ghosts': Imperial Hauntings in Robertson Davies' *High Spirits*
(C19)

This paper will analyse the collection of "cheerful ghost stories" (2) in Robertson Davies's *High Spirits*. Through humour and conventions from ghost stories and campus fiction, the author presents, among other things, a postcolonial need to reassess the Canadian colonial past. Set in Massey College in the University of Toronto, the book is a collection of the 18 ghost stories that he told each year at the Christmas Dinner while he was Master of the College. *High Spirits* illustrates a characteristically Canadian search for a historical and cultural past, in an attempt to come to terms with imperialism and its effects. Massey College becomes a microcosm for the country and the past haunts the College through spirits and spectres. Ghosts are attracted to it, as a reevaluation of the historical past is a necessary part of identity formation of Canada. The

college also represents an intellectual community, conscious of the European influence on its past and of the renovations necessary for an authentic Canadian present. Davies introduces different kinds of ghosts: royal ghosts such as Queen Victoria, George the Fifth and George the Sixth; politicians like the Prime Minister Mackenzie King; literary ghosts such as Charles Dickens, Henrik Ibsen or Little Lord Fauntleroy; and other spectres from science, the academe and religious history. The ghost stories continue the tradition of Henry James' *The Turn of the Screw* and Mary Shelley's *Frankenstein*: The author does so to highlight the value of imagination in the age of rationalism, offering a new dimension to a building and a country that is conscious of its newness and need for the weight of the past. Moreover, the tales are characteristic of campus fiction, a genre whose specificities make it particularly appropriate for meditations on the problematics of culture and imperialism. I propose to analyse this collection of stories in the light of the politics of cultural imperialism as it is reflected in the academic ideal, highlighting Davies's use of humour in his manner that they haunt the present configuration of Massey College and of Canada itself.

ANNEMARIE BALDINGER
Wetzikon, Switzerland

The Literary Scene in Contemporary Malaysia: The dialectics of native and foreign cultural forces at work in a postcolonial, multicultural society

(D6)

As a young and relatively small nation with an ancient history of migrancy and a more recent colonial past, Malaysia may well serve as a paradigm of the whole problematic of postcolonial existence. The very term "Malaysia" is a construct which seeks to overcome the multiple hyphenated existence of every Malaysian citizen, who is either a Malay-Malaysian, a Chinese-Malaysian, a Tamil-Malaysian, a Native-Malaysian or a Eurasian, each group also carrying with them the British colonial legacy. The efforts put into creating a unified, multicultural national identity is called "nation-building" by politicians, who promise to achieve no less in their "Vision 2020" and who are fully conscious of the pivotal role of creative artists in this process. The crucial question, however, is: Which artists? The most heatedly debated issue among Malaysian intellectuals is that of a national literature together with the question of "the" national language. Malay-language writers tend towards a more essentialist standpoint, limiting this term to literature in Malay, whereas the small community of English-language writers emphasize the international, cosmopolitan interdependence of all contemporary cultural production.

Questions like these will be explored mainly in Malaysian literary texts in English, but occasional references to Malay-Malaysian literature will also be included.

JACQUELINE BARDOLPH
Université de Nice
Nice, France

Moving away from the Mission: Ngugi wa Thiong'o's Revision of *A Grain of Wheat* as an Attempt to 'decolonise the text'

(D10)

The early novels of Ngugi have often been read in the light of *Petals of Blood* and the following works, and also, increasingly, in the light of his explicit pronouncements in essays and speeches. Yet *A Grain of Wheat*, like the two earlier novels is highly ambivalent on the link between education and christianity on one hand, and on the other hand, on the wish to bring new modes of life and the conservative concepts of cultural nationalism. A study of the revisions brought by the novelist to the second edition helps to question whether the changes, apparently only surface lexical modification towards a marxist language, are enough to modify the texture and overall meanings of the book. How much do the messianic urges of the protagonists in early Ngugi owe to Alliance School (for many years, the secondary school for the whole of East Africa, a joint missionary endeavour)? And how much is owed to the language of liberation? How is the marxist commitment functioning in connection with the imaginary construction of the novels: these are some of the points raised by the revision of this text.

MARK BEITTEL
Università di Trento
Trento, Italy

The Unpublished Writings of Dugmore Boetie and the Literary Patronage of Barney Simon

(D11)

When South African playwright Barney Simon died in 1995, he left behind a house full of accumulated literary treasures, including some of the unpublished writings of the elusive black writer Dugmore Boetie, who had died some three decades earlier. Boetie is best remembered for *Familiarity is the Kingdom of the Lost*, which was posthumously edited by Simon and published in 1968 to considerable critical acclaim in London and New York. Simon was not only Boetie's editor, but also his literary patron: as he recounts in his *Epilogue to Familiarity*, Simon supported Boetie financially, nursed him when he was ill, arranged for the publication of his writings, and even contributed to the cost of his funeral.

While most reviewers and critics view Simon's *Epilogue* simply as the factual framework in which Boetie's wildly imaginative tale should be read, the contents of the *Epilogue* also raise some important questions about the nature of literary patronage in a 'colonial' context. As Simon notes, he was only interested in the publication of a certain type of writing, and he rejected Boetie's draft of an earlier novel on the grounds that it did not correspond to this model. It also turns out that Simon was in possession of several of Boetie's short stories, but seemingly made no attempt to publish them. Given the paucity of information available on Boetie, the surviving fragments of his writing provide a unique opportunity to reflect on a problematic relationship of literary patronage.

ZBIGNIEW BIALAS
University of Silesia
Sosnowiec, Poland

Trans-Missions, Trance-Missions and the Phono-Graphs
(A10)

The history of colonialism is a history of TRANS-

It manifests itself in *transoceanic voyages* and *transactions*, *translations* and *transcriptions*, *transcendence* and *transfer*, *transformation* and *transmission*, *transcience*, *transit* and *transition*, *transversion* and *transgression*. Above all, the history of colonialism is a history of *transportation*. It is a multilayered story of the drudgery and the toil of transporting or being transported, the rush of sending and conveying, the agony of banishment and exile but also the ecstasy of *spiritual transport*.

Hence, the history of colonialism being related to spiritual transport is at the same time a history of TRANCE. Studies of literary imagination and literary representation may legitimately situate themselves anywhere between those two poles: *the trans-* and *the trance*, and there is ample space for the mission. The variant of the colonial mission I wish to concentrate on derives from the intricacies of sonic trans-MISSION.

Marshal McLuhan quoted prophets who foresaw the day when the phonograph would aid medicine providing medical means of discrimination between:

The sob of hysteria and the sigh of melancholia ... the ring of whooping cough and the hack of the consumptive. It will be an expert in insanity, distinguishing between the laugh of the maniac and drivell of the idiot. It will accomplish this feat in the anteroom, while the physician is busying himself with his last patient.

In practice the phonograph was used for a different form of therapy, though not far removed from the sobs of hysteria and sighs of melancholia. If it was indeed an expert in insanity, the anteroom was replaced with the (operating) theatre of the colonial terrain. As if parrying the fears of John Philip Sousa "[w]ith the phonograph vocal exercises will be out of vogue! Then what of the national throat? Will it not weaken? What of the national chest? Will it not shrink?" It was in the colonial terrain that western national throats and chests managed to expand.

My presentation will focus on Mission-related and trans-Mission-related applications of "Phonographic Transport" in the colonial theatre.

MERETE BORCH
University of Copenhagen
Copenhagen, Denmark

The Impact of 19th Century Missions on Perceptions of Indigenous Peoples
(B4)

This paper will focus on descriptions of indigenous peoples in missionary journals and reports from the colonies of settlement in the first half of the 19th century. Taking its point of departure in the work by the resident director of the London Missionary Society, John Philip, from the Cape Colony (Researches in South Africa, 1828) and by the missionary L.E. Threlkeld, initially also with the LMS, from New South Wales (Reminiscences of the Aborigine of New South Wales, 1825-26 and other writings from 1824 to 1841) the paper will discuss the representation

by missionaries of the peoples they came into contact with and the impact of this on the general understanding of indigenous peoples in the 19th century. British images of the original inhabitants of the colonies of settlement underwent a significant development in the course of the existence of the empire, a development which was related to intellectual and emotional as well as political changes in Britain and in the colonies; the change in these images which occurred from the 18th to the 19th century is especially interesting and the role which missionary views played in this change especially striking, and the paper will take the opportunity to explore both. Emphasis will be on the historical problem of perceptions of "the other" rather than on detailed description of any particular mission or missionary and the discussion will thus contribute to the understanding of the inter- action between missionary activity and the process of colonization by highlighting one way in which the former was instrumental in changing fundamental assumptions underlying the latter.

JAMES BULMAN-MAY
University of Aarhus
Aarhus, Denmark

The Rhetoric of Alchemy in Witi Ihimaera's "The Matriarch"
(D4)

My paper explores the implications of the emergence of alchemical palimpsests in postcolonial literatures with special reference to Witi Ihimaera's "The Matriarch". The postcolonial concerns with displacement, exile, unrest, and unresolved identity invite a juxtaposition of the alchemical reference myth as a time-honoured path to spiritual healing. The consistent representation of alchemical palimpsests in postcolonial literatures will be related to the postcolonial sensibility of regenerative metamorphoses and hybridity. Witi Ihimaera's application of the alchemical reference myth in the descriptions of Maori resistance and identity signals a renaissance of the spagyric science as a metaphor for continuous change related to the heterogloss identities associated with hybridised regions. The emergence of a complex alchemical rhetoric reflects a return to a collective fund of images whose application is related to the regenerative impulses of magic realism.

PAULA BURNETT
Brunel University
London, England

Conradian Ambivalence: New Light on "Heart of Darkness" at the Centenary
(B7)

As an early anti-colonial text, 'Heart of Darkness' displays a particularly interesting ambivalence of the kind Bhabha describes. New research demonstrates that the text was begun in a quasi-journalistic spirit, to combat establishment discourses about the Congo colonization current in 1898/9. It drew on Conrad's memories of his 1890 Congo experiences, but since these were dominated by the unspeakable, in a number of ways, the text which emerged under pressure was riddled with contradictions, some consciously contrived, others unconscious. The

character of the text as anti-colonial polemic is particularly undermined by the ambivalent presentation of Kurtz. Conrad was drawing on a number of historical figures, but the principal image of desire and awe was probably supplied by Roger Casement. The text's covert meaning as homoerotic narrative (Conrad having lived, I argue, a homosexual youth and a bisexual later life) disrupts but at the same time paradoxically empowers its anti-colonial politics. The poignant consequence of contemporary homophobia is that Conrad and Casement were able to perceive the moral outrage of what was being perpetrated against racial Others in central Africa in part because of their experience of being and relating to those marginalized by their sexuality.

THERESE-MARIE CAITER
Universität Tübingen
Tübingen, Germany

**Ecological Mission and Romantic Redemption:
The Return of the Native in the Antipodes**
(D15)

The last decade has shown a rise of a popular image of Aboriginal life and art not restricted to Australia, which is very surprising in the light of the former devaluation or disregard. It has, however, little to do with the reality of Aboriginal life in present-day Australia and owes its existence to Romantic notions of nature and the primitive resurrected in environmental beliefs about conservation of the environment and sanctity of nature.

In this respect, ecology exhibits the cultural functions of a religion, a religion that has found its eschatological utopia in the ideal of the closed ecosystem, the human society as balanced part of the environment. Ecological mission ranges from the bettering of the individual to the saving of the human species. Paradoxically, it results in an attempt that ultimately negates cultural effects upon the environment.

The desire for an environmental utopia is projected onto indigenous people and leads to their idealisation, which in the case of the Antipodes endows Australian Aborigines with as much spiritual powers as it contains them in a limbo of ahistorical, static anti-civilisation. Unwittingly, the social Darwinist primitive thus returns in the shape of the ecologically noble savage.

DAVID CALLAHAN
Universidade de Aveiro
Aveiro, Portugal

Whiteness, Violence and Property: Australian 19th-century Outlaw Narratives
(B10)

The prime activity of the colonial enterprise was that of occupying other peoples' lands. In doing this, it was necessary that some sense of missionary purpose should be ideologically associated with the settlers' activity, whether religiously conceived or couched in the more secular terms of hierarchy and historical imperative. Theorizing what it is to be of European origin in Australian colonial writing nonetheless often swerves away from overtly constructing

this in terms of ethnicity, while still needing in some way to make the assertions the missionary purpose required. This paper would examine the ways in which the articulation of colonial identity operated in two related nineteenth-century texts (Rolf Boldrewood's *Robbery Under Arms* and Rosa Praed's *Outlaw and Lawmaker*) in terms of the simultaneous assertion and elision of white centrality. In evading this responsibility, outlaw figures do double duty, both as romantic defiers of colonial authority and, in their non-alliance with figures of authority, as also non-responsible for the attempted erasure of the lands' original inhabitants. Nonetheless, this doubleness cannot be sustained, and the outlaws' complicity with the discourses of authority they supposedly defied becomes apparent throughout the texts in question, precisely in their association with the central colonialising notion of ethnic hierarchy.

CHERRY CLAYTON
University of Guelph
Ontario, Canada

Reading the South African Novel in Terms of Cultural Interdependence
(D2)

Critiques of South African literature have often been couched in terms of binary thought, thus replicating the racial duality set up by the apartheid structures of official government policy. Given the work done in postcolonial theory on hybridity and cultural interdependence (Bhabha), the suggestion that a new poetics is called for the reconcile orality and literacy (Gray, Hofmeyr), the proposition that South African culture has always shown forms of reciprocity and interrelationship (Gerard, Parker), and recent calls for a recognition of commonality (Sachs), this paper examines some of the ways in which the history of the South African novel can be reread and reinterpreted after the watershed of the first democratic election in 1994. Intersections of race, class and gender, the reworking of orality in narrative, the specific South African adaptations of themes and genres within the European novel, and the political implications of narrative choices at key moments of South African history form the basis of this postcolonial and feminist rereading of the South African novel. This paper will set out the critical methodology and give key examples from the history of the South African novel.

Carli Coetzee
University of Cape Town
Ronde Bosch, South Africa

Gone Native: The South African Career of Johannes van der Kemp (1747-1811)
(B2)

No other missionary in the history of South Africa has elicited such extreme reactions as the Reverend Johannes van der Kemp, founder of the Dutch Missionary Society in South Africa and pioneer of the missionary work of the London Missionary Society. To a greater extent than any other missionary in South Africa, van der Kemp took on the lifestyle of those to whom he missioned, shunning western dress and social decorum. His behaviour shocked and scandalised

white society, which frowned on his personal style and his marriage to a young girl from the group to whom he missioned.

Until recently writing on racial identity in colonial and post-colonial societies dealt almost exclusively with the impact of "white" cultural agents on blacks, who were seen as either willing or rebellious recipients of culture and learning. In the last few years a number of historians, notably those working on the missions, have published studies that also show a sensitivity to and interest in the effects on white writers of contact with the people and landscapes they encountered when travelling through or settling in Southern Africa. In this paper I argue that the identity van der Kemp assumed can be regarded as one of the first attempts by a white person in South Africa to articulate a self-consciously "African" identity, and that in this sense he is an important precursor of current trends in South African writing and thought.

ANNE COLLETT
University of Wollongong
Wollongong, Australia

A Snake in the Garden of the New Yorker? An analysis of the disruptive function of Jamaica Kincaid's gardening column

(D3)

I would see my proposed paper fitting in to 'Direction D': 'Evaluate the literary constructions and anticipations of a post-colonial future shaped by cosmopolitan interdependence.'

In an article for the New Yorker Jamaica Kincaid writes: And I thought how I had crossed a line; but at whose expense? I cannot begin to look, because what if it is someone I know? I have joined the conquering class: who else could afford this garden - a garden in which I grow things that it would be much cheaper to buy at the store? ("Flowers of Evil", New Yorker Oct 5, 1992, p.155)

What are the politics and the poetics of a 'cosmopolitan interdependence', and how might Jamaica Kincaid's garden patch* as situated (insinuated) within the bounds of the larger, cosmopolitan, garden of the New Yorker be read, that is, to what degree does this Antiguan incursion disrupt or become party to the globalizing, colonizing 'ethics' of a northern American cosmopolitanism (neo-imperialism)? This paper will evaluate the ironic disruptive potential of the article "Flowers of Evil" and the degree to which it refuses or embraces the post-colonial/post-modern commodification of liberal humanism. How do we read biting observations about the acquisitive greed of the colonizer and the destructive and demeaning ramifications for the colonized that lie within the parameters of cosmopolitan consumerism - advertisements for 'thick, juicy, world-famous Omaha Steaks', 'The Royal Beach Club redefines the word service. Enjoy the type of attention that is reserved for royalty in two of Hawaii's most spectacular resorts', 'the world's best knives are now MADE IN AMERICA'. A snake in the grass? . . . the hawk hovers. Kincaid is not unaware of the irony of her position, but does this absolve her of guilt or indeed of responsibility? What is the measure of responsibility of the post-colonial writer to his/her colonial community of origin, and how might that responsibility best be met?

* this refers to a series of articles published by Kincaid under the title "In the Garden" in the New Yorker, October 1992 to June 1995.

GORDON COLLIER
Justus Liebig-Universität Giessen
Giessen, Germany

'There are no more elders/Is only old people': Function, decline and transformation of Hindu religious and cultural traditions in the mirror of West Indian poetry

(C4)

I wish to take up and explore in greater detail some concerns already adumbrated in my earlier study "At the gate of cultures" of the New World: Religion, Mythology, and Folk-Belief in West Indian Poetry" (in Jamie S. Scott, ed., "And the Birds Began to Sing": Religion and Literature in Post-Colonial Cultures", Rodopi 1996). In respect of the presence of belief systems in the Caribbean, by far the most rewarding topic would have been the processes whereby African beliefs, as articulated in cultural and linguistic practices, have been uncovered and recovered after fragmentation by the "missionary project" of the Middle Passage. In this regard, West Indian poetry celebrates a complex dance of rebirth from limbo, whereby the bones of belief are often re-articulated in Afro-Christian syncretisms. The "missionary project" of East-Indian indenture in Trinidad and Guyana, by contrast, might seem to involve the passage of an intact, millennia-old religious culture from South Asia to the New World, with the forces underpinning Hinduism acting as a ready-made bulwark against the dissolution of cultural identity. What West Indian poetry might then celebrate would be the constant rebirthing of unbroken continuities, an arguably less absorbing agenda. We already know, however, if only from the carnivalesque ironies of Naipaul and Selvon in West Indian fiction, that the picture is much more differentiated than this. What poetic texts for their part capture (and I shall be examining poems by Rooplal Monar, Mahadai Das, David Dabydeen as representatives of the culture the poets were born into, as well as outside views by Derek Walcott and others) is the tenuous nature of Hindu transplantation, the continued threat of amnesiac distortion and loss of spiritual integrity, and the reshaping and near-imperceptible, syncretistic transformations undergone by Hinduism under pressure from colonial and post-colonial realities and competing belief systems.

CARMEN CONCILIO
Università di Torino
Torino, Italy

**Resisting Submission: The Figure of the Outlaw in Postcolonial Literature.
Michael Ondaatje's *The Real Works of Billy the Kid* and David Malouf's *Conversations at Curlow Creek***

(C14)

Colonialism's primary mission was to civilize the wild savages and to tame the wilderness in order to establish settlements for the white people. But in some cases civilization and taming were not a simple task to accomplish. David Malouf has set his latest novel, *Conversations at Curlow Creek*, at a time (1830s) when "the establishment and maintenance of a mission to the aborigines" of New South Wales was regarded as unuseful, because more urgent was the need to establish a mission in Brisbane - then Moreton Bay - to try and come to terms with the aborigines of the North, who would often prey on the shipwrecked whites, as was the case with

Mr and Mrs Fraser. In the nineteenth century aborigines and bushrangers were major threats for the white communities of Australia, and one of the main characters of Malouf's novel is an Irish bushranger, a legendary outlaw of that period.

Michael Ondaatje has set his fictional biography of Billy the Kid more or less in the same historical period (1870s), one of the most legendary figures of the epics of the West, thus appropriating the American myth of the frontier. Thus, the purpose of my paper is to attempt a comparative reading of these two novels. Particularly interesting in their thematic coincidence is the characterization of the figure of the outlaw as an individual who resists submission, that is in the words of Deleuze and Guattari, "a war-machine" resisting submission to State discourses. This postmodern/postcolonial interest in the fictional biography of legendary characters is also to be considered a kind of cultural resistance to traditional literary genres. Linda Huchon has labelled postmodern attempts to rewrite history as "historiographic metafiction", and I would call these two novels as exercises in rewriting "historical legends" of the colonial period, for, after all, the story of Billy the Kid is ultimately a story of resistance to territorial and economic colonisation of illicit cattle traders.

LORENZA CORAY-DAPRETTO
University of Geneva
Geneva, Switzerland

Contemporary Storytelling: Enacting the Past and the Present

(D11)

Nongenile Masithathu Zenani, a master storyteller of the South African Xhosa people, has defined storytelling as "a sensory union of image and idea, a process of recreating the past in terms of the present... enabling the performer to join present and past, to visualize the present within a context of and therefore in terms of the past" (1992, p.19).

This past has not only corresponded to the storytelling tradition, but also to the external and colonial influences on this form of art which has developed in a familiar communal setting. As Isabel Hofmeyr suggests (1993, pp.52-58), storytelling has usually migrated from the non-formal education in the household to the school classrooms and to the reading books belonging to the realm of primary education. In this association with childhood, the infantilization of the genre has been reinforced. Though storytelling has been frequently associated with children, adults were often part of the audience in a performance and they were also indirectly involved. Ironic, crotic or scatological allusions were not unusual in these tales, which are deeply pervaded by the fantastic and the grotesque.

All these upsetting elements have been gradually excised by those in charge of the missionary and/or institutionalised education to privilege a more aseptic view of the world.

In present times we have a revival of the storytelling as a performance genre, but what kind of tradition does the genre stand for? An infantilized or a demanding one? Through the example of South African urban contemporary storytelling we will try to answer the question.

GIOVANNA COVI
Università di Trento
Trento, Italy

Epistemic Implications in Shifting from Resurrection to Birth: A Comparative Reading of Aphra Behn's Oroonoko and Joan Anim-Addo's Imoinda

(A9)

Although Aphra Behn in 1687 described her writing as her "Masculine Part," it was as a woman that she earned the honor of entering literary history as the first female playwright who made a career with her pen; equally active are the heroines in her plays, who are always in charge of their own plots. Yet, when in the novella *Oroonoko* (1688), Behn pursues the task of writing for the human dignity of all noble-hearted beings, including the slaves in the West Indian plantations of the Empire, she chooses to focus on the heroic life of the male protagonist leaving his companion, "the brave, the beautiful, and the constant Imoinda" in the ancillary role assigned to her by patriarchy both among freemen and slaves.

Grenadian-British writer Joan Anim-Addo has finally given a voice to Imoinda in her musical drama presented at the Oval Theatre in London on June 19, 1998, under the direction of Warren Wills, with music by Belizean pianist Frances Renau, and with a cast of actors including singer Michelle Dixon.

I argue that the contemporary re-telling of *Oroonoko's* "History" is more radically significant than a simple shift in point of view over the events: it not only brings to life the female and African-Caribbean perspective, as well as the sounds and language that are essential to them, but it also subverts the cultural parameters that made possible for Aphra Behn-with all her good intentions-to silence such perspectives. It does so, by changing the ending of the story and substituting *Oroonoko/Caesar's* Christ-like resurrection with the birth, in the spirit of the land, of Imoinda's child. By giving significance to human existence through birth-rather than through a transcendental overcoming of death-Anim-Addo fully participates in the epistemological revision, undertaken by numerous feminist artists and theorists, which opens up new and unexplored possibilities for figuring relational subjectivity and giving sense to our being in the world.

PILAR CUDER
Universidad de Huelva
Huelva, Spain

Colonial Canada's Forgotten Captivity Narratives: James Russell's "Matilda; or, the Indian's Captive" (1833)

(A7)

Captivity narratives flourished for about 300 years in the New World. From the late 1600s to the mid-1800s, they were a popular genre in the British (or ex-British) colonies, providing Anglo-Americans and Anglo-Canadians both with the titillation commonly associated to stories of sex and violence and with the cultural justification of their imperialism and racism.

Recent U.S.-produced scholarship has come to refocus the analysis, claiming that captivity narratives and frontier romances played a central role in the shaping of American consciousness. Canada is usually left outside the scope of these studies, thus ignoring the

multifarious links that, for centuries, connected New England with Upper and Lower Canada. In fact, I believe that an analysis of those narratives produced approximately between 1750 and 1850 may very well give us an invaluable insight into the cultural negotiations at play in the process of growing national awareness for both the U.S. and Canada.

As a case in point, I offer a reading of a Canadian sentimentalised captivity narrative, James Russell's "Matilda; or, the Indian's Captive" (1833). In its many providential last-minute rescues of Matilda from the designs of threatening evil-doers, the story allegorises the role of the British Empire in coming to the rescue of its ever-threatened colony.

MONIQUE CURCURÚ
Université de Grenoble III
Grenoble, France

The South African Black Consciousness Movement: *Fools* by Njabulo Ndebele
(B11)

Njabulo Ndebele is at the forefront of the black intellectuals who have taken part in the remodelling of South Africa, undertaken by Nelson Mandela from his coming into office in 1995. The anti-apartheid struggle has for a long time dominated South African literature. One of the main concerns of N. Ndebele is to improve access to education for the black population, but he also considers the reconciliation between the Black and White communities as one of the major problems of contemporary South African society.

His most famous novel, *Fools*, was published in the early 1980s, before riots in the black townships led to the dismantling of apartheid and the repeal of several race acts. N. Ndebele writes about daily life problems but politics is present in the background.

This paper will mainly analyse the issues of cultural dependence, independence and interdependence in the novel, and possibly make a comparison with the film. It will also assess the importance of *Fools* in N. Ndebele's literary and political career.

BÄRBEL CZENNIA
Universität Göttingen
Göttingen, Germany

**Missionaries of the British Muse: Concepts of Literary Nation-building
in Early New Zealand Poetry (1850-1900)**
(A8)

This paper will examine concepts of collective identity as they have been inscribed into early New Zealand poetry to be offered to a growing white-settlers-community from Europe (mainly Great Britain). Intent on building up a "fairer England ... neath speckless skies of sunny blue" (Thomas Bracken) the first settlers not only imported their pickaxes and spades but carried along some heavy-weight mental luggage: concepts of culture, literature, models of self-perception and moral values to survive in the 'wilderness'. Vacillating at first between nostalgia for the old 'home' and enthusiastic commitment to the setting up of the new 'home' it took several generations before the affirmation of the close emotional ties with the mother-

country and of the colonial status made room for a growing feeling of cultural otherness and the wish for political independence. Focussing on first- and second-generation English-speaking New Zealand-writers the paper will demonstrate in which ways British concepts as expressed in literature determined early collective self-perceptions of New Zealand and how they were gradually re-constructed into deviating answers to the former cultural model. Interestingly, some of the dominating British pre-texts 'borrowed' for the expression of a cultural and national self-awareness of the young colony do not belong to the (Victorian) Golden Age of British Empire but to the Augustan Age of England's own nation-building when poets like Alexander Pope and James Thomson helped to strengthen the self-confidence of the English/British nation as opposed to its cultural and political rivals (mainly France, but sometimes also Spain, Italy, Holland) on the European continent.

ROCIO G. DAVIS
Universidad de Navarra
Pamplona, Spain

To Dwell in Travel: Historical Ironies in Amitav Ghosh's *In An Antique Land*
(C18)

Amitav Ghosh's *In An Antique Land* is a doubled narrative made profound and complex by the presentation of the effects of time and history on place. The author establishes a dialogic relation between the past and the present as he delves into the forgotten manuscripts stored in the Geniza attached to the Synagogue of Ben Ezra in Old Cairo, revealing as he does so, interconnected social and historical ironies. Weaving together the story of Ghosh's Egyptian sojourn with a reconstructed account of the life of Abraham Ben Yiju and his slave Bomma, the narrative draws parallels between the fragments of the events of the past and the postcolonial realities of the present. This paper will discuss Ghosh's ethnography in the light of ideas about the travel narrative and discussions of ethnicity and borders. The narrative hints at a new direction in postcolonial literature, with the experience of travel and transoceanic wanderings at its center and as the source for creativity. The very human stories behind theoretical discussions of postcolonialism and its discontents are at the center of Ghosh's account which also shows how the cosmopolitan interdependence characteristic of our time may be a result and continuation of the long histories of the travels of people.

MARGARET DAYMOND
University of Natal
Durban, South Africa

The Oral-literary Interface in the Autobiography and Short Stories of Sindiwe Magona
(B11)

This paper has two starting points about orality that are taken from the autobiography of Sindiwe Magona: her descriptions, from childhood, of how "iintsomi" (Xhosa fairy tales) were told and of how riddling games were played, and her account of how in later life she came to treasure the stories told by other domestic workers. These two pictures of oral narratives will

form the basis of an examination of her recreation, in the story cycle "Women at Work", of how women's personal stories are told. This approach makes it possible to point out which aspects of traditional tale-telling Magona recreates and which are rendered conspicuous by their absence. Of particular interest here is the way in which she draws on and qualifies in her writing one essential feature of oral tale-telling - the audience's participation which is central to the process of creation. The relevance of this approach in contemporary South Africa will also be touched on.

MARC DELREZ
Université de Liège
Belgium

David Malouf and the Cultural Binge
(C10)

I am interested in the ways in which the work of David Malouf is determined by a sense of mission, in the context of which it is imbricated in a project that allies his modernist aesthetics to an investment in cultural production as a means of human improvement. Malouf makes no bones, in interviews, about his determination to 'revise' the national history, with a view to providing Australians with landmarks about their own cultural identity. In this sense, he presents himself as a scribe of culture in Australia, whose interest is in Australian experience in as much as it has been 'crucial to the making of Australians in this century' rather than in the quiddity of naked experience.

The aim of my paper will be to point to a correlation between the cultural cringe and what I like to call the 'binge,' for the fun of the assonance but also because the word carries a suggestion of self-indulgence, of a lack of self-restraint, in the exercise of intellectual expenditure. The cultural binge, then, possibly finds its source in the same inferiority complex which also feeds the cringe, except that it now takes the form of a compensatory impulse towards self-assertion - towards the delineation of cultural/national identity. This phenomenon represents something of an anomaly, since, as Alan Lawson has pointed out, 'commentators in Australia have, perhaps, shown an even greater obsession with the problem of national identity than those of other emergent colonial or post-colonial nations.' Although Lawson complains that the causes for this are not easy to define, I want to argue that bafflement here slides into a form of strategic blindness to certain embarrassing proximities with the bugbear of European imperialism. By this token, the trope of distance, just like the theme of exile traditionally found to be central in classic Australian literature, may have to be reconsidered in view of their tendency to conceal a 'fated affinity' (Malouf's phrase) between the centre and the margin, or between the colonial and the colonist.

Similarly, the writer's sense of responsibility to his own country, felt as an imperative to take up local themes, might participate of the same fated affinity with the invader. In the case of Malouf, his avowed intention to mythologize Australian experience in order to find, or forge, real spiritual links between us and the landscapes, begs the question of belonging, as it is not immediately clear who is included in this 'us'. In a reading of *Fly Away Peter*, a novel which has been hailed as paradigmatic of Malouf's post-colonial stance, I would like to suggest that the sense of connection to the land which is claimed here for white settlers, is in fact modelled on identifiable clichés of Aboriginal spirituality. This points to the ambiguity of the post-colonial stance in a settler colony, where the bid for cultural identity on the part of the

white population can be seen as the completion of a process of dispossession of the natives, which is coterminous with colonialism itself.

JOHN DOCKER
Australian National University
Canberra, Australia

Romancing a Lost Pre-1492 World
(D1)

'1492' is an iconic date in world history - a date with disaster for Europe as well as the Americas; the time when Moorish Spain was finally defeated in Granada in the early months of that fateful year, when the Jews of Spain (those who had not become conversos and marranos) were expelled, and when Columbus sailed for the New World. It was a catastrophe for Europe, because it created and enforced a notion of the nation-state as unified in ethnicity, religion, and culture. It is also a site of utopian and dystopian reference for the literature of modernity and postmodernity, ever since Sir Walter Scott's heroine Rebecca in *Ivanhoe* (1819) declared in sorrow at the end of that vastly influential novel that she and her father Isaac must leave an England that was cruelly, violently, inhospitable to Jews: "My father hath a brother high in favour with Mohammed Boabdil, King of Grenada - thither we go, secure of peace and protection, for the payment of such ransom as the Moslem exact from our people." I will argue that Rebecca, sophisticated in the arts of medicine, learning, dress, food, and conversation, belongs to a cosmopolitan pre-1492 medieval Judeo-Islamic trading, social and cultural world that stretched from Moorish Spain through the Mediterranean to India and China; a world of extraordinary heterogeneity, mobility, and interaction of different peoples, religions, and cultures. The frame-story of Salman Rushdie's dystopian *The Moor's Last Sigh* (1995), with postcolonial India under threat of fundamentalist notions of singular identity, is that India might die a cultural death just as the convivencia (of Muslims, Christians, Jews) of Spain died with the fall of the sultan Boabdil's Granada in 1492. In Amitav Ghosh's *In an Antique Land* (1992), the main character, a young Indian anthropologist doing field work in Egypt, tries to recover in imagination and desire that medieval Mediterranean Judeo-Islamic world that included India and Indians, and which India contributed to and helped fashion, until such cultural conversations between the Mediterranean and the Indian subcontinent were brutally bisected by the Portuguese in the late 1490s.

As so often in history, that which was expelled or destroyed, returns as longing and sorrow. I, too, share in the utopian desire figured in Ghosh's *In an Antique Land*. I try to search in my family history to find possible traces of Sephardi genealogy, a connection between my English Jewish family and ancestral lineages in Holland, Portugal and Spain. I try in my own life and by the shaping of sensibility, in terms of bodily marking, intellectual interests, and practice of medieval and contemporary Mediterranean cuisine, to reprise that lost Judeo-Islamic-Indian world, while knowing all the time that my efforts are shadowed by comedy, irony, self-parody, illusion, delusion, sense of inevitable defeat, absurdity.

To focus on '1492' is a call to re-orient the contemporary world's awareness of time and space, to decentre Europe in radical ways, to think of and imagine many world histories simultaneously.

JULIAN DOEPP
Universität München
München, Germany

The Self-Making of Jamaica Kincaid
(D3)

Post-colonial literatures from the Caribbean are just beginning to be recognized by the Western reading public. The West Indian writer Jamaica Kincaid lives in the United States where, in only a few years, she has become an academically consecrated author, as well as a minor celebrity.

In reviews, academic discourses, in her own writings and interviews, different 'personas' of Kincaid, as an author, are being constructed. This appropriation by highly divergent academic and non-academic discourses may happen with or without her participation. Still, the diversity of these discourses and coexistent 'personas' can be understood as a characteristic quality - perhaps strategy - of Kincaid's writing.

Such a quality, then, holds the potential of successfully addressing a Western literary audience without 'ethnologizing' the post-colonial reality of the Caribbean. It also points to the possibility of acknowledging cosmopolitan interdependence and hybridity - Kincaid avows her dependence on and acceptance of Western culture - without forgetting or forgiving the colonial past through which this hybridity is constituted and by which it is irreversibly imprinted.

TOBIAS DÖRING
Freie Universität Berlin
Berlin, Germany

Sugar Cane Poetics: James Grainger and the Fallacies of Cultural Trans-Mission
(A2)

The construction of colonial space in the Caribbean seeks to domesticate the foreign lands by means of cultivation. This, however, is a complicated mission whose cultural dynamics may operate both ways. The establishment of plantation economy requires the transfer of European power and its engagement with indigenous realities often resilient, hostile or resistant. While early 17th-century settlers confidently claim that no plantation land is ever foreign ("It be the people that make the Land English, not the Land the people", Eburn in 1624), the late-Victorian traveller J. A. Froude observes that English Culture in the Caribbean is in danger to submit to barbaric local forces.

In 1764, the English poet-planter James Grainger takes an uneasy intermediate position. His obscure long poem *The Sugar-Cane* sets out, as the first West Indian georgic, to transmit a culturally viable idiom for what traditionally has been absent from English literature. Though modern Caribbean poets have rejected this attempt, the difficulties and fallacies of his effort merit close attention as an early precedent for contemporary debates, offering a challenge to rethink the narratives of identity under colonialism. The paper will discuss the rhetorical strategies of Grainger's text and read them as symptomatic of the fate of English missions in the creolizing space of New World plantations.

FLORENCE D'SOUZA
Université de Lille III
Paris, France

Becoming Oneself in Amit Chaudhuri's Novels
(D6)

This paper will attempt to trace networks of meaning and thematic patterns that emerge from the three novels Amit Chaudhuri has published so far [*A Strange and Sublime Address* (1991); *Afternoon Raag* (1993) and *Freedom Song* (1998)] in order to highlight the realities and dreams they express, the present and the future they convey.

While, on the one hand, childhood, family relationships and tradition form the backdrop of these novels, constituting the secure foundations amidst which the personalities of the post-colonial characters evolve, certain zigzags, quizzical allusions and shadows can be detected in the texts, seeming to imply vulnerable spots, unresolved interrogations and disturbing contradictions in the characters' mental make-ups.

It is as if by testing and appropriating ready-made, text-book accounts of India's leaders and past, family histories, pieces of literature and music, the characters discover and lay bare the richness and ambivalences of their own day to day lives for the reader.

IAN DUFFIELD
University of Edinburgh
Edinburgh, United Kingdom

An "I" for an "Eye": Convict Narrative versus State and Clergy Surveillance in Early Colonial Australia
(A11)

Once orderly colonial record system had been established, convicts transported to New South Wales and Van Diemen's Land (now Tasmania) were subjected to surveillance by the apparatus of these colonial states. This began even before their feet touched Australian soil. On arriving at the ports of entry, Sydney and Hobart, convicts were detained aboard ship until officials had recorded not only details of their offences, convictions and sentences but also their (non-criminal) occupations, family circumstances, religions, degree of literacy and detailed physical descriptions. These included bodily marks from illness, accident, violence and also tattoos. A further refinement adopted in Hobart not later than 1824, was for officials to question newly arrived convicts about their offences and families, for example, as an intentionally intimidatory process. The convicts' responses were duly recorded. This was only the commencement of proliferating and cross-referenced record keeping on every convict throughout the period of his or her sentence, a technology of surveillance and subordination which elaborated over time. This mass of records has survived significantly for New South Wales and with enormous richness for Van Diemen's Land (now Tasmania). In VDL, a system of numbering convicts on arrival greatly aided cross-reference between different categories of convict records: many convicts bore the same very common names, such as James Brown. There was, however, only one B2015 Brown, James, arrived Hobart per ship 'John' (2), 1 December 1833. The combination of initial letter of surname, number, full name, name of ship and its of arrival, fixed the convict's precise identity (in an official sense) and ordered his or

her's ensuing entries in what otherwise might have been an opaque maze of records which could not function as an 'Official Eye'.

Clergy played their part in this attempt to create an all-seeing and omnipotent eye which would continually record its surveillance practices. Some clergy (especially Anglicans) served as colonial magistrates and as such had powers to punish convicts severely (with time on the treadmill, periods in dark cells on bread and water, floggings of up to 50 lashes for each offence, and additional sentences of up to three years, usually to be served in chain gangs on public works or at Penal Stations). Such punishments were as much for breaches of official Convict Department regulations as well as further offences against the criminal law. Other clergy, usually English Nonconformists, accepted state salaries for appointments as chaplains (and as such civil officers) at the isolated and harsh regime Penal Stations, created in remote locations, to contain and punish convicts who committed what were deemed colonial offences. A further purpose of Penal Stations was to intimidate the mass of the convicts outside their confines into dutifully submissive obedience to their masters and to the state.

Nevertheless, autonomous convict agency could not be fully suppressed. While the clergy, in their accustomed role as moral entrepreneurs, continually reported the wickedness, folly and vice of the convicts and in particular their lack of all religion, or even hostility to religion, convicts managed to insert their own ideology and praxis - including concerning religion - into the official records. In this sense, against the intended function of the record keeping system, the 'Official Eye' is sometimes countered by a convict 'I'. Here we encounter, however problematically, the convict sense of self and understanding of wherein lay that self's true salvation. [...]

HEILNA DU PLOOY
University for Christian Higher Education
Potchefstroom, South Africa

New Voices Rewriting the Community - Dialogic History in South Africa

(C5)

In the novel *Vatmaar (For the taking)* by A.H.M. Scholtz the development of a South African community at the beginning of the twentieth century is reconstructed by telling the story of a fictitious town. In the novel a variety of speakers each tell their own story and every story is directed at a specific listener. Apart from the fact that the archetypal narrative situation of narrator, listener and story is recreated in every storyline so that a dialogic discourse develops, the variety of voices eventually constitutes a truly polyphonic narrative structure in the Bakhtinian sense. The novel moreover has a very interesting publishing history which in itself is symptomatic of the doubled colonial history of the country and the legacy of colonial language policies which provides an ironic twist to the current postcolonial liberation.

JEAN-PIERRE DURIX
Université de Bourgogne
Dijon, France

Beyond Repossession and Hybridity: Albert Wendt's Complex Vision of a New Pacific (D9)

Unlike some first-generation African writers, the Samoan poet and novelist Albert Wendt rejects the simple dichotomy between colonizer and colonized, modernity and tradition, town and country, Western and native. In early essays such as 'Towards a New Oceania' (1976), he expressed a desire to found a truly Pacific culture which, though deliberately anti-colonialist, rejected the types of oppositions articulated by Edward Said as well as the notion of hybridity popularized by Homi Bhabha. Though initially rooted in a rhetoric of repossession and empowerment, his early poetry (*Inside Us the Dead*) and stories outlined a more complex vision of a region where Christian churches had become 'native' and it was deemed pointless to talk of a 'traditional culture' which only existed in the eyes of outside observers. Rather than oppose a pristine Pacific before the first missionaries arrived and a modern postcolonial one, Albert Wendt prefers to fashion poetic syntheses in which the different strands of his forever evolutionary sense of identity can coalesce. Clearly influenced by Fanon and Camus in his early works, Albert Wendt paints a problematic picture of missions and colonization from the point of view of a deliberately independent artist who sees no contradiction between post-colonialism and post-modernism.

ULRIKE ERICHSEN
TU Darmstadt
Darmstadt, Germany

"Planning a strategy. To beat back those spirit thieves." - Erna Brodber's Novel *Myal* (C15)

That Europe has constructed its colonies in the so-called 'New World' as 'Other' has become almost a commonplace in post-colonial criticism. The notion of 'othering' implies an asymmetric power relation in which one side ascribes to the other certain (usually negatively connotated) characteristics; it also implies that the hegemonic side can pose as the norm against which the other appears deviant. What seems to be neglected in this debate is the fact that processes of acculturation work both ways, even in asymmetric relationships. Brodber's second novel can be read as an allegory of the colonial experience; it explores various cases of 'spirit thievery' - a term much more evocative than 'othering' - in a Jamaican community at the beginning of the 20th century. British officials are conspicuously absent, the Empire exerts its influence through assimilated representatives and institutions: church, school, and literature. The imperial mission (religious and secular) as presented in *Myal* results in an alienation from cultural resources leading, in its most extreme case, to 'zombification'. Brodber's antidote to the pervasive influence of imperial institutions is a spiritual alliance disregarding the rituals of exclusion and drawing on European as well as Afro-Caribbean spiritual resources.

KATHLEEN FIRTH
Universitat de Barcelona
Barcelona, Spain

**Resisting the Bible and the Whip: East Indians and the Canadian Missions
in Caribbean Literature**

(A2)

Establishing primary schools for the children of the "coolies" who had replaced the African slaves on the West-Indian sugar plantations, the Canadian Presbyterian missions had little success as far as their thinly-disguised proselytizing intentions went. Indeed, by 1921, only slightly more than 10 percent of the East-Indian indentured labour force in Trinidad had turned Christian, for if some parents took advantage of the education offered while rejecting Christianity, many others kept their children away for fear of conversion. A further failure on the part of the missions was that though their schools represented an important creolizing potential for the Trinidadian population as a whole, they were conceived for the teaching of East Indian children only and thus did nothing towards fomenting racial harmony and integrity, despite the precept telling Christians to love one's neighbour as oneself!

It goes without saying, then, that among the various factors contributing to an on-going unwillingness to adapt to life in the New World was the schooling offered by the Canadian Presbyterians. It is well known that education has always been respected by Indians, even held in awe by the lowly; but those wretched New World souls were reluctant to accept a gift perceived as a plot to convert them to the hated Christian religion. What is more, worse than despising their fellow countrymen who had converted was the frustration that came to those who, by the end of the indenture system, were beginning to realize how far behind they had been left in the education stakes.

This paper proposes to show how works by West Indian writers of East Indian ancestry have reflected the effects of these debilitating factors. Instances are to be found in the gentle satire of Seepersad Naipaul or in the Swiftian attacks of his son Vidia; in Sam Selvon's conciliatory tones or in the outrageous intentions of Harold Ladoo's protagonist, Poonwa, who vows:

"Through flogging and teaching he would pound Hinduism into [the Canadians]. Then he would teach them to deny their culture; he would make them wear Hindu garments. Then he would get merchants from Carib Island to tie up their trade and drain their national resources into the West Indies. But now and then he would give them a little money as aid also; and he wouldn't give them money just like that; he would make them crawl and beg for it. Then he would teach them that white is ugly and evil; only black and brown are good ..."

(Harold Sonny Ladoo, *Yesterdays*, Toronto: Anansi 1974, p. 106)

ANNE FUCHS
Université de Nice
Colomars, France

**From Dependence to Independence: Missions, Christianity and Theatre
in 19th and 20th Century South Africa**

(B5)

The first part of the paper will be devoted to the contradictions and ambiguities within the Mission schools in South Africa during the 19th century when traditional performing art forms were at the same time suppressed and in some ways recuperated to serve the Christian faith and European models of behaviour.

Secondly, we show that the introduction of European forms of theatre gave rise to original secular modes such as the concert party and that paradoxically the Christian faith through the work of a dramatist such as H.J.E. Dhlomo was to inspire a questioning of the dominant religious and secular institutions.

Thirdly, we analyse how at the height of the apartheid régime in the 1980's black "protest" playwrights used Christian paradigms in their work whether celebrating characterist figures as in *Woza Albert* or the Black Consciousness hero, Steve Biko, as in *Gangsters*. Particularly significant is the way in which, during the last twenty years of the 20th century, 19th century Mission culture has pervaded what might be called "public performance" in the lives of Black South Africans. If there has been a return to traditional participatory modes of performance on the spectacular stages of the militant funerals, these have been largely dominated by the singing of *Nkosi Sikelel'i Afrika*. A more recent spectacular, the Truth and Peace Commission, is presided over by a Black Church of England Archbishop. We shall try to evaluate the political significance of these cultural dialectics.

MARTINA GHOSH-SCHELLHORN
Universität Essen
Essen, Germany

Flocking to the Colonised Mission: Welsh Encounters of the Khasi Kind

(A6)

In my paper I intend addressing the three core concepts of the conference: "colony", "mission", and "culture" from the perspective of "doublefaces". My keytext is *Gawlia in Khasia* (1995) subtitled *A visit to the site of the biggest overseas venture ever sustained by the Welsh*, and written by the Welsh poet and journalist, Nigel Jenkins. Jenkins traces the genealogy of the Welsh Calvinist Methodist's Mission's evangelising activities among the then "backward" animistic hill tribe of the Khasis in remote north-east India.

Blending the historical with a contemporary travel narrative, he recounts his experiences as a visitor who carries the credentials of Welshness to this politically volatile "restricted area" where he investigates the interface of unofficial colonisation by members of the internally-colonised Celtic fringe. "Was it worth it? What did [it] do for the Khasis? What did it do for the Welsh?" - these are the questions the Welshman sets out to answer. "What interests has Jenkins followed in his self-styled objectivity?" is the question I, who am instead an "inside-outsider" to Khasi society, have set myself in interrogating Jenkins' intervention.

A related question is, obviously, "what evidence of Welsh influence on contemporary Khasi writers can we find?", and I shall be turning briefly to the poetry written in English by the Khasi poet, Robin Ngangom, when concluding.

HELEN GILBERT
University of Queensland
Brisbane, Australia

Ecotourism, Nostalgia and the Search for a New Eden

(C13)

This paper examines the ways in which the discursive field of ecotourism relates to colonialist and neo-imperialist constructions of the environment. With specific reference to the Caribbean, I aim to analyse the tensions between ecotourism's claim to environmental responsibility and its concomitant economic imperative to provide new and unparalleled adventures for predominantly western consumers. The paper will explore links between the characteristic discourses of contemporary ecotourism and those of colonial travel writing about the Caribbean in the eighteenth and nineteenth centuries. In this respect, the primary 'product' commonly advertised in ecotourism—experience of an edenic wilderness uncontaminated by western artificiality—suggests that the recent rapid growth in this form of tourism in so-called third-world regions can be partly understood as a response to the changes wrought by imperial modernity.

The material to be examined includes internet sites and travel brochures as well as literature, policy documents and academic writing on ecotourism. Some of the questions this paper hopes to address include the following: Is ecotourism a term bandied around to make more palatable the neo-imperial development of certain (non-western) areas? How do local, formerly colonised peoples negotiate an acceptable role in these ventures? Can they be genuine economic partners in ecotourism or is this form of travel predicated upon the co-option of locals as vendors of handicrafts and folklore? In what ways does a post-colonial take on ecotourism offer a framework for understanding its pitfalls, and perhaps its benefits?

BETTY DEVARAKSHANAM GOVINDEN
University of Durban-Westville
Durban, South Africa

The Influence of Mahatma Gandhi on Women's Writings in South Africa

(B3)

This paper considers the influence of Gandhi on literary output in South Africa, with particular reference to the writings of women Passive Resisters in South Africa. The protest poem by Olga Paruk, "Appeal to the King", written and performed in the first decade of this century in Durban has historic significance. Ansuyah Singh, the first black woman novelist in South Africa, wrote a poem, "To Mahatma Gandhi", described as "a humble dedication on his centenary"; it was published in her collection, *Summer Moonbeams on the Lake* (1970). Her novel, *Behold the Earth Mourns* (1969), written to mark the centenary of the arrival of Indians in South Africa, depicting the impact of *Satyagraha*, will be considered in particular.

The paper is located in the history of colonialism and apartheid. It is also "gynocritical" in intent, as it probes "exclusionary practices" in South Africa literary criticism.

MICHAEL GREEN
University of Natal
Durban, South Africa

'The Other Side of Silence': From Contemplation to Evangelisation

(B2)

Mission history in South Africa remains overwhelmingly Protestant in orientation. While a few standard texts (Brain 1982), (Gamble 1980, Schimlek 1953) survey Catholic missions in the KwaZulu-Natal region, little detailed work has been on this topic. Yet by far the most successful mission enterprise in colonial Natal was that of the Congregation of Mariannhill Missionaries. Their distinct missionary status was only established, however, after a bitter dispute, fought ironically through the most successful period of their missionary activity, regarding their original constitution within the Trappist Order.

The founder of Mariannhill joined the Trappist Order, characterised chiefly by its adoption of vows of silence, at Maria Wald, a monastery located just outside of Cologne. It was after taking up the challenge to found a Trappist house in South Africa that Father Franz presented the Trappist Order with its greatest test of the place of silence in a missionary context. This paper traces the tensions surrounding the transition of a contemplative order to one with an evangelical orientation. It includes a consideration of the way in which medieval concepts of establishing a religious community worked in the context of KwaZulu-Natal where more modern missionary practices failed. Mariannhill was ultimately to become the first abbey in Southern Africa and the mother house of an order which was to establish missions in a variety of international locations, even sending missions back to Europe. Furious debates over the translation of the catechism into Zulu, an extension of the battle over silence, finally limited the kinds of success achieved within the Trappist paradigm, and produced a literal and compelling case study of the place of the word within colonisation.

The paper ends by relating the struggle over the place of silence in the colonial situation to the place of silence within specifically Southern Africa post-colonial literary concerns.

GARETH GRIFFITHS
University of Western Australia
Perth, Australia

Appropriation and Control: The Case of the Missionary Text

(B1)

This paper draws on material from a more detailed work in progress on the representation of colonised peoples in mission texts. It proposes to examine one aspect of the complex relationship which existed between missionaries and the colonial subjects they dealt with in the colonial period. The ambivalent position of missionaries in the struggle between colonial governments/settlers and 'natives' in many parts of the post-colonial world is reflected in the

kind of texts missions published. I intend to consider one or two of the dominant 'genres' which missionaries developed to represent 'native' peoples, and to look at the ways in which these were appropriated by those they purported to represent. Most of the texts I will examine are from Africa, where the absence of written languages for many peoples before the arrival of missionaries gave them an especially crucial role in controlling written representation. In fact, from the 1840s to the 1940s mission publications were amongst the most widespread form of publication available to African writers. I am particularly concerned with the fact that certain forms persisted for very long periods, and often continued to represent 'native' societies in fixed ways long after significant historical changes meant that the forms were no longer appropriate. I want also to consider how changes to these forms, when they did occur, often reflected shifts in the projects of the missions in different periods, as their target 'audience' and their ideological goals altered. Finally, I want to give examples of how even these highly controlled forms could be appropriated by Africans to serve local political needs. This short paper will only be able to give the merest hint of the complexities involved in this long, historical process in which missionary texts became an important site of struggle for self-representation by colonised peoples.

MALGORZATA GRZEGORZEWSKA
Warsaw University
Warszawa, Poland

***Hic sunt leones: Modern Theory and the Pitfalls of Cartographic Metaphors
in Early Modern Drama***

(C2)

In the paper I wish to investigate the ambiguities inscribed in the apparently univocal, transparent, scientifically 'objective' and thus allegedly 'innocent' cartographic image as well as in its dramatic re-presentations. Hence my focus on the 'dangers' of colonial metaphors which navigate between the discourses of monstrosity (in the imperialist vocabulary) and hybridity (as translated by post-colonialist theories).

Although the map's complicity in the development of early colonial discourse has become a critical commonplace, some aspects of this problem still call for further examination. The cartographic image always alludes to the threat of dissident interpretation. Interdependence is an important part of the cartographic project which seeks to translate the unknown land into the symbolic 'language' of the discoverer. My analysis draws on J.B. Harley's concept of the map's meaningful silences, which foregrounds the discursive dimension of early modern cartography. These premises inform my readings of three Shakespearean plays (*Othello*, *Much Ado About Nothing*, *A Midsummer Night's Dream*), which through their exploration of the liminal as well as the untameable Other allow us to address the issues of appropriation and retrieval. This has been brought into sharper focus by the recent publication of *Postcolonialist Shakespeares* edited by Ania Loomba.

VALERIA GUIDOTTI
Università di Torino
Torino, Italy

**"And They Christened it Indenture": Historical Excavation through Story-telling in
Jesus Indian and Other Stories by Agnes Sam**

(C4)

"The formal properties of the short story - disjunction, inconclusiveness, obliquity - connect with its ideological marginality and with the fact that the form may be used to express something suppressed/repressed in mainstream literature. The short story gives us the other side of 'the official story or narrative'".

My paper focuses on the historical excavation into "post-slave slavery", a most appropriate definition of indentureship, as well as into additional colonial systems of power based on Christianisation, race and gender submission, language imposition which I consider the main thematic links of the collection of short stories written by Agnes Sam, whose great-grandfather "was shanghaied as a child from India to South Africa in the 19th century".

Adopting the trope of irony as a narrative strategy in the retrieval of her people's past and in the discovery of the truth of stories she had been told as a child, the writer pages in her fiction the precariously oral history of the Indian community in South Africa. Against this historical background a complex world is explored: it is a world of private microhistories, of contradictory feelings, of personal struggles for recognition. It is a world of marginality and marginalisation, crowded with people who have suffered and still suffer from a double colonisation: as members of a subject culture and as women and children in a patriarchal society.

Yet these stories do not solely signify in terms of dislocation, they also mirror resistance, assertiveness, hope, and anticipate a post-colonial future of adjustment, plurality and cultural interdependence.

FELICITY HAND
Universitat Autònoma de Barcelona
Bellaterra, Barcelona, Spain

Layers of Africanness: Britain's African Sub-colonies

(C6)

One of the strategies employed by the British to counteract the drop in manpower after the abolition of slavery in 1833 was to transport indentured workers from various parts of the Empire to those colonies in need of intensive labour. The East African colonies received large numbers of Indians ostensibly to work on the railways, although many of these imported workers stayed on in their new country and soon became a kind of middle-class buffer between the white elite and the African proletariat. The British encouraged a hierarchy of races to flourish thus fomenting their well-worn "divide and rule" principle which served its destructive purpose in various parts of the Empire.

This paper will examine the social situation in East Africa before World War I using M.G. Vassanji's recent novel *The Book of Secrets* (1995) as an illustration of the diverse races

and cultures that coexisted but did not intermingle. Vassanji has contributed enormously to the history of the East African Asian community in his novel *The Gunny Sack* (1989) and his collection of short stories *Uhuru Street* (1992) but in his, to date, latest work, centred around the memories of a British colonial officer, he also throws light on the tensions surrounding the white rulers who did their utmost to maintain their position of power by disuniting the colonized and thus creating "sub-colonies". Vassanji's sympathetic portrait of the white man proves how solitary it was at the peak of the racial pyramid, while at the same time foreshadowing the tragedy of future fragmented nations in the post-independence era.

SYD HARREX
Flinders University
Adelaide, Australia

Kama Sutra, the Missionary Position, and The Slayer Slain

(B9)

This paper will focus on a text, the first novel published in Kerala, in relation to the Christian Missionary alliance with the colonialist project in mid-nineteenth century India. This alliance included, as we know, an ideology shared by most rulers and missionaries which represented the unconverted natives as heathens, and Hinduism as a religious and social system bedevilled by idolatry, ignorance, superstition, and odious customs.

The novel in question is *The Slayer Slain* by Mrs Richard Collins (1859, 1864-6; translation into Malayalam 1877). 'Mrs Collins was the daughter of Reverend Hoxworth of Travancore who extended pressure on this princely state for the abolition of bonded slave labour. She married Richard Collins who became Principal of the Christian Mission College at Kottayam' (Meenakshi Mukherjee, *Realism and Reality*, p. 195).

The paper will examine *The Slayer Slain*, then, as a missionary novel in which the author uses fictional tactics for proselytising purposes, and exploits a conventional narrative psycho-drama (guilt, repentance, atonement, redemption) to Christianise the landscape and those of its people who are amenablely redeemable. All this is undertaken with a righteous confidence and hyperbolic good faith that would seem to be sincerely immune to self-doubt or any inkling of cultural arrogance and condescension.

The novel valorises the victory of Protestant Anglicanism over Syrian Keralase heresy ('the priest teaches them to pray to a woman, instead of Jesus'), over brutalisation of the low-caste bonded slaves, and climactically over Hinduism, symbolised by the conversion of an elderly Brahmin in the final scenes. Perhaps the most remarkable feature of this first Keralase novel in English, which is also one of the first 'Anglo-Indian' novels by a woman, is the absence of British characters (white missionaries, administrators, teachers etc.). The orientalist discourses and proselytising mission are presented by the Indians themselves (albeit as puppets of the omniscient author); especially through the eyes and mouthpieces of the evangelical, post-pubescent heroine, the native pastor and his "readers", the martyred leader of the bond slave converts, the reformed man of evil (the heroine's father, 'the Slayer slain'), and the Brahmin convert.

Heike Härting
University of Victoria
Victoria, B.C., Canada

"In God we Trust": Performativity and the Sub-Mission of Helen in Derek Walcott's *Omeros*

(C3)

The present paper departs from the question "When would I enter that light beyond metaphor" (*Omeros*, 271), posed by the narrator of Derek Walcott's epic long poem *Omeros* (1990). The question not only demands an examination of the rhetorical strategies of cultural and linguistic submission through colonialism but also gestures towards the possibility of going beyond the homogenizing and alienating effects of metaphor. In this paper, I propose to examine how Walcott's *Omeros* invites us to reconsider the conventional functions of naming and metaphor (i.e., resemblance, substitution, sameness) by reconfiguring the role of metaphor in postcolonial terms. This paper also investigates how such a reconfiguration can effect or undermine agency.

Walcott's *Omeros*, then, experiments with both the regulatory and performative modes of metaphor. The performative modes can be located in the poem's continuous and displaced repetitions of names, sounds, misquotations, and various translations of multilingual fragments. These strategies, I suggest emphasise both the contradictions and discursive structures of metaphor as a trope of submission and performativity. *Omeros*, however, also suggests that to go beyond metaphor involves to abandon the notion of history as a founding principle of cultural identity. As in this earlier poems and essays, Walcott ambiguously dramatises history as action and art. History, as the complex metaphor of the sea suggests, becomes a tabula rasa, a "wide page without metaphors" (*Omeros*, 296) from which to start again. While Walcott does not argue for a return to unfettered cultural origins, his notion of an absent history becomes a which, as all metaphors do, turns on itself and displays traits of cultural totalisation. This paper proposes that Walcott's own metaphors of epic survival project a national Caribbean identity that endorses the exclusion of gender difference. In order to relinquish the desire for, masculine historiographies, represented by the characters of Major Plunkett and the narrator, Walcott's *Omeros* uncannily reinstates Helen as an eroticised and biologically determined metaphor of national identity. In the figure of Helen, then, the paradox of metaphor unfolds: Submitted to dominant forms of national representation, the image of the woman embarks on its own sub-mission by exposing the masculine desires for national and cultural cohesion inscribed in the postcolonial narrative of Derek Walcott's *Omeros*.

Methodologically, this paper will primarily be informed by Judith Butler's theory of performativity and Derek Walcott's essayistic work. Where appropriate, I suggest comparisons the works of Austin Clarke, Dionne Brand, and H.D.

ULLA HASELSTEIN
Universität München
München, Germany

The Gift of the Wild
(A7)

Mary Rowlandson's narrative of her captivity with the Narragansetts during the King Philip's War (London 1682) must be regarded as one of the first texts in which a European represents a New World culture from within. By successfully establishing a relation of material exchange with the Narragansetts, Rowlandson achieved a certain degree of social agency in spite of her status as captive. One of these material objects of exchange was a bible that she obtained from "Praying Indians" who had joined Metacomb's (King Philip's) struggle against the English. Reading the bible in order to sustain her hopes for survival, Rowlandson condemns the treacherous "Praying Indians" who wear English clothes, speak the English language, and engage her in a theological debate about the meaning of biblical allegory. Her racist arguments about cultural purity reflect a growing awareness of her own precarious position in and between the two antagonistic cultures.

JOHN C. HAWLEY
Santa Clara University
Santa Clara, CA, USA

**Conversion, Deconversion, and Cross-Conversion: Migratory Subjectivities
in (Post)Colonial Exchange**
(D10)

Focusing principally upon Africa, but developing larger theoretical issues, this essay examines Kwame Anthony Appiah's contention that "the experience of the vast majority of [the] citizens of Europe's African colonies was one of an essentially shallow penetration." The notion assumes a variety of shapes in contemporary writing reaching the West from the missionary's target populations. Often enough, these accounts "answer" the master narrative by portraying not only an implied moral degeneration resultant from cooptation by foreigners, but also a sometimes confused but often coherent reassertion of precolonial mythologies or reinterpretation of the Christian themes. These responses manifest themselves not only in angry denunciations and rejection, therefore, but also in liberation theologies that build upon a praxis that implicitly challenges the imposed theory. As if offering an ironic response to *The Heart of Darkness*, some of this writing portrays the missionary as a Mr. Kurtz who loses his institutional religious bearings and is either sent packing, or is eventually assimilated into a new and non-European Christianity. Among the documents discussed with be novels by Tsitsi Dangarembga and Ngugi wa Thiong'o, and studies of the educational systems in various English-speaking African countries. Recognizing that one's movement from one system of meaning to another is never pure and is always syncretic, and that it remains "precarious" no matter how binary and final the convert may appear to envision the rebirth ("I was blind, but now I see") the essay will raise questions about the effects of globalization on local self-definition, including the often conflicted analyses of their homeland by expatriate (and now metropolitan) "products" of the missionary's educational system.

OTTO HEIM
Universität Basel
Basel, Switzerland

Traditions of Guardianship in Maori Literature
(D4)

My paper will highlight the centrality of the notion of guardianship (*kaitiaki*) in Maori spiritual relations as a guiding principle for responsible action. Traditions of guardianship are tribal in nature and relate to places and resources both natural and cultural. I will argue that the introduction of Christianity into Maori culture, although it may in many places have contributed to the neglect or abandonment of guardianship, has also provided Maori with a language in which to articulate the specific spiritual relations associated with guardianship. This is perhaps most readily apparent in 19th-century prophetic movements inspired by biblical discourse. Such movements above all developed tactics for cultural survival that proved seminal for the shaping of a postcolonial Maori world view. Although often drawing on exclusionist rhetoric, these tactics also represent acts of informed cultural negotiation that are inadequately understood in terms of assimilation and repression. My central thesis will be that contemporary Maori literature critically extends the notion of guardianship in a dialogue with activist ideologies that insist on the revitalisation of Maori spirituality. I will try to show this on the example of Patricia Grace's "Potiki", Witi Ihimaera's "The Matriarch" and Keri Hulmei's "The bone people". In each of these novels, the notion of guardianship plays a central role and is articulated in a dialogue with biblical and activist discourses.

LINE HENRIKSEN
University of Copenhagen
Copenhagen, Denmark

Walcott's Epic Mission: Omissions in *Omeros*
(C3)

The paper is part of a Ph.D. project on the 20th century epic and on Derek Walcott's *Omeros* (1990). The paper discusses Walcott's epic mission and the role it plays in the composition process of the long poem. Readers of *Omeros* tend to discuss the poem either as a verse novel written within a postcolonial framework and with an opinion on New World identity - or they see the poem as primarily epic and thus as written in a canonical and initially highly classical Western tradition spanning from Homer, Virgil, Dante, Milton to Pound. How is Walcott's 'local' St. Lucian mission combined with his epic ambitions and what role does the novel as a genre play in this tension?

The paper takes its point of departure in what is to my knowledge new and unstudied material: the drafts and galley proofs of *Omeros* which I have consulted in the West Indies Collection at the J.F.K. Library of the University of the West Indies. Through my study of the thousands and thousands of pages of drafts, I follow the composition of *Omeros*, and see Walcott relate to and deal with novelistic expectations as well as the temptation of producing a poem in a more fragmentary postmodern form. Long passages are omitted in the final version, some parts are added in the last moment. It is my conclusion that the epic mission comes out as the stronger.

KIRSTEN HOLST PETERSEN
Roskilde University Centre
Roskilde, Denmark

**Venn, Buxton and Bishop Crowther: The Fraught Beginnings
of a West African Middle Class**

(A10)

The paper discusses the aims of the early CMS missionaries to the West African coast and tries to assess the relative importance of ethics/morality on the one hand and trade and profit on the other, and it further discusses the role of the 'native agent' and the difficulties and reversals which the concept suffered under the impact of growing racism in England. Finally, and most importantly it discusses the 'native agent' as the beginning of a middle class and its ideological orientation in the light of its strategic position between the Mission and the converts.

WERNER HUBER
Universität Paderborn
Paderborn, Germany

**Cultural Decolonisation and Poetic Creolisation: Post-Colonial Literatures
and the Paradigm of the Irish Renaissance**

(C16)

During the first phase of post-colonial Commonwealth drama between 1950 and 1965, the Irish Renaissance and the plays of John M. Synge in particular formed an integral part of the canon of dramatic literature on which emerging dramatists drew for inspiration and adaptations (e.g. the question of a national theatre for the West Indies). Apart from the obvious parallels as regards marginalisation - "the Irish as the niggers of Britain" (Walcott) - it is Synge's creolisation of English that drew dramatists like Derek Walcott and Mustapha Matura to his work, for Synge, as Walcott put it, "had taken a fishing-boat kind of language and gotten beauty out of it, a beat, something lyrical."

In 1981, Brian Friel wrote his own hibernicised version of Chekhov's *Three Sisters* for that year's Field Day Theatre production, in which he tried to substitute Irish speech patterns and cadences for English ones (Edwardian/Bloomsbury English). In this context, Friel spoke of "the decolonisation process of the imagination" to be effected by such linguistic means.

This paper sets out to investigate the various ways in which post-colonial dramatists (Caribbean writers in particular) followed the model of the Irish Renaissance in seeking to effect cultural decolonisation through poetic/linguistic creolisation.

EVA HUNTER
University of the Western Cape
Bellville, South Africa

Heroes and Violence in Yvonne Vera's Novels
(B7)

Yvonne Vera, born in 1964, is among those African writers whose work is aimed at new, post-independence communities defined not by homogeneity but by multiplicities of languages and fluid geographical and cultural borders. This paper will examine Vera's challenge in her three novels to the inscription of sexual difference in nationalist and populist discourses, as it affects conceptions of the hero and the hero's relationship to violence. During liberation struggles in Africa, and even into post-liberation times, the language and symbolism of nationalist rhetoric have seen the hero as necessarily male and have sanctioned the use of forms of violence within the formations of masculine political activism; femaleness, on the other hand, has been associated in a symbolic way with the spirit and principle of freedom, as channelled through women as mothers and nurturers, and in women's being linked with the fertile properties of the land itself. One result has been to exclude women from taking leadership roles, or, when they have assumed such roles, to erase their activities from histories of "the struggle". Another, complementary, result has been to make women's relationship to violence more prominent and culturally unacceptable. Meanwhile, when women have been on the receiving end of violent acts by their own male freedom fighters, they have been bound to silence. In *Nehanda* (1993) Vera writes the "reality" of a female hero of Zimbabwe's liberation struggle. In *Without a Name* (1994) and *Under the Tongue* (1996) Vera undermines orthodox conceptions of the hero and heroism by condemning both the violence inflicted upon women by their so-called liberators and the taboos against women exposing such violence. In *Without a Name*, by rooting her protagonist's infanticide and rejection of permanent attachment to the land in abuse by men, in particular the protagonist's rape by a freedom fighter, Vera destabilizes the network of idealizations of family, motherhood, and the land that marginalize and oppress women.

EMILIA IPPOLITO
Université de Strasbourg
Strasbourg, France

**Women's Version and Dub Version: Paradigms of Creolisation of Culture
in the Caribbean Context - Erna Brodber and Marlene Nourbese Philips**

(C15)

Literary texts by Caribbean women writers and the dub version attempt to give an innovative perspective on Caribbean culture and the possibility to articulate it through its syncretic nature. Caribbean culture is based on the tradition of story-telling, the only native cultural feature which has been kept alive. Music is a fundamental element of such tradition, one which has been transmitted from one generation on to the other and is still alive nowadays (see African-American gospel and blues tradition during the time of slavery).

In the Caribbean and particularly in Jamaica, the reggae tradition has developed the dub version, which is a crucial element in the context of the creolisation of language and culture. As the oral tradition of story-telling offers different versions of a story in the form of an oral text,

the dub version re-elaborates on the same basis, using different instruments and so giving different versions of the same musical text. In the same way, in women's texts, narrative strategies such as re-writing canonical texts or using forms of creole or toponyms such as the mother-daughter relationship make those texts different from the West Indian 'canon'. The analogy between woman version and dub version aims at deconstructing the fixity of canonical cultural traditions (and in particular the Western one), to show the impossibility of establishing just one single canon for any cultural context. The essential idea is of a discourse inextricably bound up with, yet growing out of, any 'master' discourse, one emerging as a hybrid, syncretic form which moves beyond a progressive, interrogational relationship with the latter towards a distinct, self-directed envisioning that is both woman-focussed and diverse. It is such a possibility I intend to interrogate in my paper, analysing texts by Erna Brodber and Marlene Nourbese Philips.

JOHAN JACOBS
University of Natal
Durban, South Africa

**Zakes Mda and the South African Renaissance:
Reading *Ways of Dying* and *She Plays with Darkness***
(D2)

At a writer's meeting in Durban in 1998, Wole Soyinka reminded his audience that it used to be said in Nigeria that the African Renaissance could not be complete until South Africa was free; now it could not be complete until Nigeria was free. Despite some skepticism, the discourse of an African Renaissance is currently being promoted by Deputy-President Mbeki in South Africa in the post-apartheid spirit of optimism since the country's re-birth from its own dark ages. Njabulo S. Ndebele has said of South African writing under the old ('medieval') order that it had been reduced to a literature of violent spectacle, reproducing in its crude depiction of the villains and victims of apartheid only the binary mind of that ideology. To come of age, he said, writing in South Africa had to rediscover the ordinary in a new spirit of humanism. This paper will argue that in his novels, *Ways of Dying* and *She Plays with Darkness*, Zakes Mda has produced a fiction of South African renaissance in its presentation of an earlier belief system and an emergent political morality, its conscious recovery of an African antiquity, and its situation of this in relation to an urbanized, civil society. The original strategies of representation and unconventional subject matter of Mda's novels may be better approached and understood via the analogous problems of pictorial representation in the narrative paintings of Carpaccio with their Renaissance subjects. The paper will draw primarily on theories of postcolonial map-making and mapbreaking.

SONYA JONES
Allegheny College
Meadville, PA, USA

Bandit Queen and Queen Elizabeth: Worlds Apart or Transgressive Sisters?
(C17)

This presentation proposes to read two films by a single Indian filmmaker, Shekhar Kapur, within the theoretical context of Indian critic Ruth Vanita's *Sappho and the Virgin Mary*. While much postcolonial work explores the sub/missions of women in postcolonial cultures as well as cultural intersections, this presentation will focus on the power achieved by two filmic protagonists living worlds and centuries apart—power achieved through the agency of non-normative sexuality. Whereas Poolan Devi achieved her "bandit queen" status in India by retaliating against the "law of the father" which sanctions sexual offenses against women, rape in particular, Queen Elizabeth transformed sexual prowess into political power through virginity, a "transgressive sexuality" in Vanita's terms. This presentation also will explore the liberties with history that Kapur took in his constructions of these powerful women, liberties critiqued in postmodern terms by Arundhati Roy in regard to *Bandit Queen* and outright historical inaccuracies by Shakespearean scholars in regard to Elizabeth and her times.

ULLA JOUSSEN
Universität Heidelberg
Erkelenz, Germany

**Dreams of a (Post-)Colonial Nation: Capitalist Dependencies vs. Spiritual Creativity in
Contemporary Australian Fiction**
(D5)

The development of a new society depends on inventiveness and creativity on the one hand and tradition and ethics on the other hand. But often these idealistic features become distorted - a restriction to economic and financial prosperity dominates at the expense of the spiritual component. Thus not only indigenous spiritual components are lost, but also the religious beliefs of the white population are forgotten or substituted. Since the end of the 1960s different kinds of "imaginary components" (religions, sects, drugs and other "health restorers") have become fashionable with different parts of the population.

Australian authors like Peter Carey, David Foster or Michael Wilding have employed various examples of "mind openers" in their novels and stories to make the reader aware of the inequality of their society and people's behaviour. They trade in the past, the present and the future, they deal drugs as much as religious beliefs, and they watch the sell-out of politics in a state of transition at the threshold of the twenty-first century.

The importance of a historical discourse in post-colonial societies needs not to be stressed any further, yet it is sensible to take the above mentioned authors' fiction into consideration to evaluate their solutions to the dilemma of living in an ethically deprived culture.

MIRKO JURAK
University of Ljubljana
Ljubljana, Slovenia

Northrop Frye and Margaret Atwood: On National Identity in Canadian Literature
(C19)

The basic premise advocated in this paper is that the conscious acceptance of Canadian national identity and of the integrity of Canadian literature has developed in Canada in the twentieth century, more precisely, during the decades immediately following World War II. Many Canadian authors played a significant role in this movement, but the decisive step was made when the following two books were published: Northrop Frye's *The Bush Garden* (1971) and Margaret Atwood's *Survival* (1972). Both Frye and Atwood gave significant support to the idea of independence and integrity of Canadian literature and culture and to the fact that this assertion really does not need lengthy investigation, because it will be proved by its very existence. But at the same time both critics stressed the view that Canadian culture and literature in particular, should not be parochial, introverted, nationalistically oriented but that they should be open to international contacts and ideas. The author of this paper also gives further evidence from the works of the above mentioned Canadian critics in support of his statement.

TABISH KHAIK
University of Copenhagen
Copenhagen, Denmark

Colonial Secularism and Post-Colonial Cosmopolitanism: True or False?
(D13)

The paper intends to re-examine two of the main themes of the conference: a) the concept of secularism during the colonial period and b) the nature of cosmopolitanism in post-colonial discourses.

My main argument regarding (a) will be that 'secularism' as a concept is often applied to the colonial period in a retrospective manner. Until very late into the nineteenth century, European nations did not have a concept of the secular as we understand it. Christianity was *not* just another religion - this secular perspective (taken for granted today) became established only in the last decades of colonialism [James Frazer: *The Golden Bough*]. What existed earlier was a belief in the *truth* of Christianity as posed against the falsehoods and superstitions of other *religions*. I will examine both colonial and post-colonial writings [Gauri Viswanathan: *Masks of Conquest*] to develop my argument.

Regarding (b) I hope to establish two related points. First, the inflation of discourse of contemporary 'internationalism' and 'interdependence' from a historical and economic perspective [Paul Krugman: *Pop Internationalism*]. Second, the problematical nature of the 'cosmopolitan/hybrid' [Bhabha and Rushdie].

In the final section of my paper, I will use the above readings to answer the question posed in the title: true or false? At the best, the answer seems to be true *and* false.

BRUCE KING
Muncie, IN, USA

Religion and Education in Derek Walcott's St. Lucia
(B12)

I will look at some St. Lucian contexts in which Derek Walcott was raised. I will discuss the role of the Methodists in the West Indies, especially in relation to slavery, and then to the spread of education, the formation of the influential Methodist community in St. Lucia and its role in modernizing the society, developing St. Lucian nationalism and recovering the hybrid Franco-African Creole culture of the past. A tiny anglophone mulatto minority, at most 2% of the population, challenged the culture and authority of the Francophone Roman Catholic Church which included over 90% of the mostly black population of the island and which was long rooted in St. Lucia, unlike the Methodists who were new arrivals from anglophone islands. I will discuss the place of the Walcott family in St. Lucian society and their role in local education (especially through the Methodist School), the valorization of St. Lucian Creole, the formation of the St. Lucia Arts Guild, the history of St. Lucian painting, poetry and theatre, even the revival of Carnival after the Second World War. I will also discuss St. Mary's College, for decades the only secondary school on St. Lucia, which has produced two Nobel Prize winners. During a time when education was rigidly controlled by the Roman Catholic Church and offered in French, a French priest paradoxically created a British-style public school bringing together bright Methodist and Catholic boys, creating a small, highly educated elite which still rules St. Lucia.

My claim is that by studying micro-history one learns how part of the West Indies developed a modern culture and what social and ideological forces were involved. This is a more complicated, interesting, revealing and truthful picture than the simplistic polarities of postcolonial resistance theories.

DEVINDRA KOHLI
Universität Halle-Wittenberg
Halle, Germany

Kicking own Goals: British Colonialism in India
(B6)

Most British accounts of the colonization of India by Britain generally tend to treat this occurrence as an episode in British history. This paper resists this trend by placing the British take-over of India in the context of various similar take-over bids within the larger history of India. The paper argues that Britain's success in acquiring almost total control of the sub-continent within less than eighty years, and its eventual failure to retain its colony, both originate from the same cause: ethnocentric misreading by the British of generally consistent, and traditionally-defined attitudes of Indians to 'the foreigner'. Other differences of perspectives between India and Britain too played a part; concepts such as of nation and of the role of the ruler, and socio-politically weighted attitudes to language, family, religion, etc.

Drawing from literary and historical texts, the paper discusses how British administrators in India took decisions that in the long run went against their own Imperial

interests. The paper argues that Britain's loss of empire in India was a consequence as much of British ethnocentricity as of the emergence of nationalist sentiments in India.

BARBARA KORTE
Universität Tübingen
Tübingen, Germany

Exploring Without a Mission? Postcolonial Travel in a Global World
(C13)

For Britons, travel to and within their (former) colonies has served many missions and purposes. The number of travel writers from these areas seems small if compared to the mass of imperial travelogues, but postcolonial varieties of the travelogue have been thriving throughout the 1980s and 1990s. They render their writers' particular sensitivities and points of views, regarding the sins of imperialism, dichotomies of East and West, the so-called First and Third World, or tourism as a 'neo-colonialist' phenomenon. Driven by an ongoing concern with belonging and a quest for origins, postcolonial travel writers have explored their country of residence and visited ancestral homes; they have also reversed the direction of imperial travel and critically surveyed the former mother country. However, another type of postcolonial traveller is also emerging: a de-territorialized traveller, with multiple cultural affiliations, whose perspective and interest of travel is global rather than localized.

Thus Pico Iyer, in his *Video Nights in Kathmandu* (1988), travels in many roles, including that of the tourist. Another writer of Iyer's generation, Vikram Seth, displays a similar stance in *From Heaven Lake* (1983), as does Tahir Shah in *Beyond the Devil's Teeth* (1995). These writers' emphasis on transculturality and cultural syncretism is gaining ground in (postcolonial) travelogues of the 1990s, outlining one possibility for the postcolonial future.

JOEL KUORTTI
University of Tampere
Tampere, Finland

Little Empires: Women Interrogating Change, the Example of Arundhati Roy
(C9)

The status of the English language and literatures written in it is problematic in India. While it is the language of the former colonial center, it has also enabled communication between the various languages and cultures of independent India. Using English in India is thus loaded with implicit significations and conflicting intentions. How, then, can we encounter a culture, any culture, in the post-colonial world in such a way that would be ethical, in other words respectful of the cultural contexts? What ways there might be configured in the literatures?

The post-independence Indian writers writing in English have had an enormous impact on the literary scene. One of these, Arundhati Roy and her "The God of Small Things" (New York: Random House, 1997) tells also about change. The arrival of Sophie Mol from England changes the life of the twins, Rahel and Estha. Leading to Sophie's death and to the tragedy of the novel, her visit beginning with this meeting seems to be a decisive moment. The family is,

after all described as Anglophile, but the numerous allegiances of the family lead to complications.

JAROSLAV KUSNIR
Prešovský Univerzity
Prešov, Slovakia

Australian and American Cultures - Dependence or Interdependence in Peter Carey's Short Stories "American Dreams" and "The Windmill in the West"?
(C11)

In his works Peter Carey using different styles, genres, styles, forms and imagery have often focused on the depiction of relation between Australia and other cultures in order to question the status of Australian cultural heritage. In his two short stories American Dreams and The Windmill in the West through the implicit depiction of Australian - American relations and cultures in modern times he seems to question a notion of Australian cultural identity and the impact of inter-cultural relations. While an advanced cultural background and civilization of an American soldier who guards an indefinite area apparently reminiscent of Australia does not help him understand the country, and his "mission" ends tragically (death of the pilot, confusion and misunderstanding leads to violence) in his short story The Windmill in the West, in his short story American Dreams the fulfilment of the small Australian city inhabitants' "American Dreams" brings them material progress, but later disappointment over the negative impact of the materialist and popular culture and values represented by the USA.

In my paper I will focus on the analysis of the Carey's metaphorical treatment of American - Australian relations manifesting themselves in the above short stories. The emphasis will be on analysis of the imagery, narration, and setting Carey uses to depict and question the issues of inter-cultural dependence and cultural identity.

SARAH LAWSON WELSH
University College Northampton
Northampton, England

Imposing Narratives: European Incursions and Intertexts in Pauline Melville's "The Ventriloquist's Tale" (1997)
(C7)

Taking David Dabydeen's provocative comments about the prevalent ignorance about and scholarly neglect of "what is oldest in the [Caribbean] region, namely our Amerindian cultures" as my starting point, my paper will concentrate on the work of Guyanese writer, Pauline Melville and her latest novel, *The Ventriloquist's Tale*, which stages a number of the debates surrounding the status, study, interpretation and commodification of Amerindian cultures. I will examine the significance of Melville's handling of both European and Amerindian literary and cultural intertexts in the novel and the role of the intruding Europeans and their discourses in the text. The latter include the missionary, Father Napier, an anthropologist, Professor Wormoal and a young scholar, Rosa Mendelson who is researching 'the attitude to the colonies' of an earlier

interloper, the novelist Evelyn Waugh. I will argue that all the above construct 'imposing narratives' - potentially powerful and coercive accounts of Amerindian peoples, their culture and cosmologies which act to foreground European anxieties and render Amerindian peoples even more invisible. However, I'll also argue that Melville deconstructs and decentres such 'imposing narratives' and the process of imposing narrative in complex ways; in so doing, I'll argue, she recovers a degree of agency and resistance for Amerindian characters in this most rich, playful and experimental of novels.

BÉNÉDICTE LEDENT
Université de Liège
Liège, Belgium

**'One is exiled when one refuses to obey the commandments of Conquest Mission':
Religion as Metaphor in Caryl Phillips's Diasporic Philosophy**

(C7)

Caryl Phillips's fiction often dramatizes the contrast between institutionalized religion, mostly Christianity, and private faith. While the former is imposed from the outside and smacks of colonialism and paternalism, as in the case of Cambridge in the eponymous novel, of Nash Williams in *Crossing the River* (1993), and of Othello in *The Nature of Blood* (1997), individual religious feelings are of a more marginal and unobtrusive type: usually indigenous or idiosyncratic, they affect women more than men, like Christiania and Emily in *Cambridge* (1991) or Martha in *Crossing the River*.

Yet, as ever with Phillips, matters are not as neatly cut as they seem. My paper will try to show that the coexistence of these two religious forms suggests what Paget Henry has called the Caribbean "inability to integrate inner and outer space",¹ and above all the ambivalent interplay between dependence and independence, submission and resistance in post-colonial societies. More importantly, the tension between the two partakes of Phillips's diasporic philosophy made up of interwoven African, American and European cultural threads. In his vision of the world displaced individuals are shown as potentially able to build their own spiritual frames away from the religious or secular missions which crush individual willpower in spite of their liberatory promises. Phillips's repeated exploration of the female psyche, in particular, has shown that, when human beings tap their own imaginary resources, their innate sense of the sacred helps them to preserve their dignity and assert their individual self.

¹Paget Henry, "Rex Nettleford African and Afro-Caribbean Philosophy", *The CLR James Journal*, 5.1 (Winter 1997), 44-97.

CHARLES LOCK
University of Copenhagen
Copenhagen, Denmark

Ethiopia and the Problem of Christian History

(A10)

It is a commonplace of post-colonial criticism to speak of Christianity as the white man's religion, and to identify the missionary imperatives of Christianity with the military and political expansiveness of European imperialism. The case of Ethiopia challenges such simple paradigms. Ethiopia is unique among African nations in that it was never colonized; and it is a nation formed around a Christian church European colonization. The purpose of this paper is to offer a brief survey of the Ethiopian Church and of the other Oriental Orthodox churches (Coptic, Jacobite/Syrian, Armenian, Indian) whose origins can be traced back to the beginnings of the Christian (but not always Common) era. The distinctiveness of the Ethiopian church will be insisted on: that it never had to make compromises with a dominant Muslim or Hindu state, nor was it subjected, except episodically and ineffectively to Roman Catholic or Protestant missionaries. The contrast will then be drawn between the indigenizing accounts by which Ethiopians explain their own history as a Christian nation, and the confused and contradictory accounts provided by Western historians, all determined to demonstrate the necessity of an outside influence, a mission.

These incompatible narratives will then be situated within the various paradigms of archaeological and anthropological thinking, notably the conflict between parallelism and diffusionism; and it will be suggested that the most radical post-colonial discourse is not innocent as long as it treats Christianity as a monolithic phenomenon, and attributes Christianity and all its wrongs solely to the 'credit' of Europe.

MARTA SOFÍA LÓPEZ
Universidad de León
León, Spain

**Mimicry, Sub/mission and Subversion in *Las tinieblas de tu memoria negra*,
by Donato Ndongo**

(C8)

The main topic of this paper would be the analysis of Guinean writer, Donato Ndongo's novel *Las tinieblas de tu memoria negra*. The novel, written in Spanish and located in Equatorial Guinea, narrates the childhood of an African boy, whose perception of the world is drastically divided between the traditional world embodied by his uncle Abeso and the rest of his tribe and the "civilized" one as represented by Padre Ortiz, the Spanish missionary whose assistant the narrator is. The main point is of course the reflection upon the alienating effects that religious missions had on the native population of the colonized countries, as exemplified by this text in particular.

PETER H. MARSDEN
RWTH Aachen
Aachen, Germany

From Erewhon to Nowhere: A leitmotif of New Zealand poetry?

(A8)

The title Samuel Butler gave to his account of New Zealand from the point of view of a sheep-farmer would appear to have exerted a seminal influence on the way native New Zealanders have subsequently perceived their country. The colonists persuaded themselves they were taking possession of a *utopian* site - in the twin senses of the word: both an ideal, paradisiacal state and a species of *terra nullius* - a nowhere, or never-never land, which was theirs because it had ostensibly belonged to nobody else before. Butler's anagrammatic re-spelling of the English for 'utopia' introduced the additional implications of a place of no significance, with the re-shuffling of the letters mimicking a re-arrangement of the mother country's attributes.

Poets from Allen Curnow to Ian Wedde have drawn on the imagery of 'nowhereness' in their attempts to put New Zealand on the literary map. Recently Wedde gave a collection of his essays the title *How to be Nowhere*. For Maori poets, the question of an alien language and culture being inscribed into a sacred landscape is clearly more than a mere matter of academic dispute. In this paper I would like to explore the way the imagery generated by Butler's choice of title has influenced the ongoing debate as to a national vs. an international affiliation and orientation for New Zealand poetry.

JÜRGEN MARTINI
Universität Magdeburg
Magdeburg, Germany

Formations and Deformations of Childhood in Africa and the Caribbean: The Colonial Experience in Autobiographies and Children's Literature

(A9)

The paper will look at the descriptions of childhood in a few selected autobiographies (c.g. Buchi Emecheta's *Head above Water*, Charity Waciuma's *Daughter of Mumbi* or Derek Walcott's *Another Life*), trying to focus on their analysis and representation of the colonial past, in order to analyse their processes of critical reflection and the repercussions on processes of personal development and creativity. In contrast, selected examples of literature written for children, touching on the colonial period, will be analysed considering the special function children's literature has in the process of socialisation of its readers.

Examples will be drawn from both Africa and the Caribbean (authors dealt with in particular are Mabel Segun and Michael Anthony).

MARC MAUFORT
Université Libre de Bruxelles
Bruxelles, Belgium

Staging the Decolonisation of Cultures : Towards Self-reliance in Postcolonial Drama

(C16)

Postcolonial drama in English reflects a fundamental resistance against themes and forms inherited from the Western world, i.e. the British Empire, thus moving towards artistic decolonisation. My examples will be drawn from various Commonwealth countries and will incorporate plays from Canada, the Caribbees, Africa and Australia, i.e. Tomson Highway's *The Rez Sisters* (Canada), Derek Walcott's *Dream on Monkey Mountain* (the Caribbees), Wole Soyinka's *The Bacchae of Euripides* (Nigeria) and Jack Davis's *Kullark* (Australia). I shall first show how Walcott's and Soyinka's plays challenge canonical models inherited from Europe and reinvent them to fit the specificity of their cultures. I shall also show how aboriginal playwrights Highway and Davis develop some form of magical realism in their drama, drawing from the traditions of their non-western folklore. Broadly speaking, their use of magical realism presupposes the co-existence of reality and its contrary, i.e. the supernatural or mythical. Focusing on several countries of the British Empire, my essay will use the comparative perspective recommended for the study of the New Literatures in English in Diana Brydon's *Decolonizing Fiction*. The works examined in this essay demonstrate the emergence of cultural and literary autonomy in the realm of postcolonial drama.

IGOR MAVER
University of Ljubljana
Ljubljana, Slovenia

A Post-postcolonial text? Tim Winton's "European" Novel *The Riders* (1994)

(D15)

It is amazing to see how much recent Australian writing is set in European locales, where Australian writers try to measure themselves against "the tyranny of distance", in their mind and body. In my paper, the recent 1995-Booker-Prize-shortlisted novel *The Riders* by Tim Winton is analyzed with a view to determine its "European" elements: several (demystified) national myths, cliché images and stereotypes about certain European countries with Australia always at the back of the protagonist's mind. Various European locales are made into the symbols of the protagonist's professional and personal loss but not defeat, European social decadence and spiritual deterioration.

The paper which offers a close reading of a recent Australian novel in a larger context also addresses the question of a postcolonial future in this fin-de-millennium period, as reflected in a post-postcolonial text (my coinage). An attempt has been made to define such a text by using the model example of *The Riders*. In the global cosmopolitan interdependence, which inadvertently produces also new forms of dependence, a post-postcolonial text/novel features a postcolonial (Australian) writer in a non-postcolonial context (Europe in the case of *The Riders*), addressing both sides, the postcolonial as well as the non-postcolonial audience, containing universal and non-typical postcolonial issues. The phenomenon of modern travel and the novel disguised as a travelogue thus enables Tim Winton to distance himself from Australia

embedded in its postcolonial context, travel as a new form of a temporary expatriatism and as a clearly global(ising) phenomenon.

A "post-postcolonial" text is in a sense a "cross-border" or "transcultural" text that holds the mirror up to a postcolonial audience and culture (e.g. Western Australian situation), as well as to the non-postcolonial one (e.g. various European nations, myths, auto- and heterostereotypes, etc.). Thus only one can speak about a certain cosmopolitanism of literary plurality in the postcolonial future at the turn of the millennium. The term postcolonialism is to some suspect in itself, though largely acceptable to describe the process of cultural/literary transformation in the world; however, post-colonial novels may be said to transcend the traditionally accepted postcolonial imagination. Tim Winton in *The Riders* goes beyond the historical reality, the "decolonization" of the mind, and the like, but rather introduces a self-questioning fictional character who sets off on a journey abroad. Scully, the protagonist of the book, acts as a more or less informed outsider both to Europe and Australia, one whose identity is not fixed but always in process, between the past and the future, between preconceived ideas and reality, trying to come to terms with his own personal past and the sense of his fractured "post-postcolonial" identity.

SIGRUN MEINIG
Universität Mannheim
Mannheim, Germany

**Literary Lessons from the Past: Stereotypes and Intertextuality
in Peter Carey's Jack Maggs**
(C11)

While Charles Dickens' novel *Great Expectations* (1861) employs a stereotyped Australian 'other' to reveal the hypocrisy of the English class system, Peter Carey's latest novel *Jack Maggs* (1997) shows how the discriminatory mechanisms of the English discourse proliferate once the categories of class and colonialism are linked. The cruelty of these mechanisms of rejection manifests itself in the 'other', the convict, who is a victim of the hierarchical discursive system he has thoroughly internalised and which relegates him to the inferior position within the framework of stereotyped binary oppositions on so many counts.

This paper will investigate the role of literature within this discursive framework. In clearly using *Great Expectations* as an intertext, the historical novel *Jack Maggs* chronicles the writing of a great English novel by an author who is a national icon. This intertextuality plays on the readers' own embeddedness in a cultural tradition of which Charles Dickens and novels like *Great Expectations* form a central part. Thus, intertextuality serves to demonstrate how literature shapes the national imagination. This influence, however, also implies the potential for subversion. *Jack Maggs* uses this potential to reveal the arbitrariness of cultural stereotypes, for example in having the fictional author paint so gruesome a picture of the convict because of personal grievances. Since this shows that stereotypical conceptions are not - as the discursive framework suggests - naturally given, but rather constructed within a certain social context, *Jack Maggs* also aims at the subversion of the whole system by giving the story of the Australian convict a happy ending and by providing a new genealogy for Australians.

KAI MERTEN
Universität München
München, Germany

**The Transmission of Homer: Rejecting *The Iliad*, Multiplying
The Odyssey in Derek Walcott's *Omeros***
(C3)

My paper shows that *Omeros* presents itself as confronted with *The Iliad* and working at its rejection but, at the same time, as ready to absorb and multiply *The Odyssey*. As is typical for one strand of reception processes in Walcott's poetry, the engagement with *The Iliad* in *Omeros* seems an unavoidable confrontation with rather than an open integration of the Homeric epic. *The Iliad* appears to be a highly problematic text that transports, within its narrative of the inexorable rise of one culture and the irrevocable fall of another, unfilled sexual desire sublimated as desire for conquest. My reading traces how *Omeros* presents an emergence- and an analysis - of this complex in a Caribbean (con)text in that it narrates the 'epic' fantasy rationalizations of a former colonial soldier while representing itself to be equally in danger of using *The Iliad* to 'master' the island of St. Lucia. Finally, *Omeros* carries out a rejection of *The Iliad* on a self-reflective level of the text. In contrast, *Omeros* extracts from *The Odyssey* a pattern that symbolizes human endeavour as such, decontextualizes it and multiplies it as a narrative element. *Omeros* relates the quests and homecomings of several of its characters and makes these 'journeys' problematize and qualify each other. Taken as a whole, *Omeros* advocates the emancipation of the Odyssean quest from what Walcott sees as the monologic tradition of the reception of *The Odyssey* and itself carries out the polyphonization of the basic human narrative pattern it perceives in the quest. Being a long poem, however, (and not an epic) the text also negotiates within this polyphony the status of a Caribbean poetic voice. The narrator in *Omeros* is (mostly) homodiegetic. As a character he sets off on his own quest, returns home and struggles to develop his own voice. Taken together, *Omeros* offers the model of a hybrid post-epic while at the same time giving to Caribbean literature its share of - and its sharing in - Homer's epics.

MICHAEL MEYER
Universität Bamberg
Bamberg, Germany

Re/visions of History in the Sub/mission and De/colonization of Southern Africa
(D11)

Missionary and colonial enterprises in Southern Africa are closely interrelated with visions of history. European versions of history legitimize their racial superiority, their evangelization and colonization of Africa.

Livingstone maintains that evangelization, civilization and prosperity mutually reinforce each other in the promotion of progress of the "degraded" and "backward" Africans. However, he observes that African heathens can be civil and prosperous, European Christians savage and poor. He cannot reconcile his vision of historical progress and his observation of the present clash between humanitarian and economic interests. His vision of close relationships and economic interdependence between Africans and Europeans in the future means British

domination and control. Ironically, Livingstone's missionary zeal is primarily directed at "elevating" the colonizers through their mission and colonizing the colonizers by subjecting them to British law and order.

Rhodes' mission is of a completely secular nature and promotes his own and his country's wealth and power. His idea of progress is the actualization of the innate potential of the superior English race. His missionary rhetoric of blessing the world with English justice and liberty counteracts his very exclusion of the subjected Africans from these rights. Whereas Livingstone runs into frequent but unsolved contradictions between his experience of reality and his vision of the divergent histories of the races, Rhodes tries to shape reality according to his vision: he initiates the repressive system of segregation in order to protect Europeans from African competition, an act which implicitly betrays a subliminal uncertainty about British superiority.

African writers educated in mission schools of Southern Africa revise white visions of history. They invert their sub/mission to Christian thinking because they use Christian ideas in order to promote their emancipation and the decolonization of Southern Africa. They reject the European version of the absence or insignificance of African history, the European authority to write and to determine the history, the present and the future of Africa. The African retrospectives serve as indirect representations of the present and oblique visions of the future. They use Christian models of history in order to describe their own pasts and Christian morals in order to evaluate Europeans' behaviour. Plaatje and Abrahams construct the history of both Africans and Europeans colonists on the basis of the story of the Chosen People. The historical fictions imply a cyclical reversal of the European domination of Southern Africa in the future. Samkange writes historiographical fiction as he unfolds the British and the Matabeles' visions of the past according to separate cultural standards. He does not only assume the authority of writing history in *Origins of Rhodesia* and in his novel *On Trial for My Country*, but also apprehends the European revision of their colonial history. According to these African writers' versions of the past, missionary work is insignificant if present in their own forms of writing, and European colonization the scourge of Africa because it does not elevate but destroy the native religion, civilization, and economy.

DONALD MOERDIJK

Ecole normale supérieure de Fontenay-Saint-Cloud
Fontenay-aux-Roses, France

Urban Culture: Metropolitan and Post-Colonial Models

(D13)

My paper will attempt to link insights gained in different fields - space, thought, power, and education - in the course of experience as citizen and teacher at two very different locations in the global system, France and South Africa.

In space, it will examine the arrested development of urban civilisation (urbanity) and the current urban crisis. This stems from the destruction of democracy which sent the Renaissance from its humanist into its imperial phase, setting up an élite "super-urbanity" in a world economy. Fracturing the unity of the City, this eventually led to the secession of the middle classes, and to the importation from the colonies of a defensive "sub-urbanity". The suburb is today becoming a global norm, affecting even major historic cities, such as Paris.

Strained between super- and sub-urbanity, they are proving unable to reinvent urbanity - of which new forms are emerging in the townships and shanty-towns of South Africa. Education has followed suit, humanist emancipation, which involved urban relationships, gave way to "super-urban" transmission of Culture. Schooling came to be based on the authoritarian system of the Church. Though its content was later secularised, its form (as is clear in France, the archetypal secular republic) has not basically changed. In contrast, township and shantytown continue to generate urban knowledge concrete, theatrical, streetwise, challenging the official system and seeking a different articulation to globality, often through radical reform.

SUNANDA MONGIA

Mahatma Gandhi Kashi Vidyapith
Varanasi, India

India vs. West: Rhetoric of Spirituality as Counter-Colonialism

(B3)

A discovery of India accompanied its colonization. The crystallization of the perception about it being 'exotic' led to the notion of India being the site of mystical spirituality above and beyond its religiosity. India's politico-spiritual leaders and 'godmen' appropriated such stereotypes, for example, Swami Vivekananda who proclaimed in the name of 'mother of all religions' at the World Parliament of Religions in 1893, 'a universal religion' will have no location in time and space'. He also quoted the Gita, 'all men are struggling through paths which in the end lead to Me'. Accordingly, a person of any faith, believing in universalism, humanism, love, pluralism, transcendental spirituality, generosity of religious spirit, is above all a 'Hindu', for such are the prerogatives of Hinduism. As all missionary forays this one too had religious and political dimensions.

As India's material weakness made her susceptible to colonization, so there too are spiritually impoverished westerners who must 'journey to the East' which made them receptive to this colonization of the spirit. A selective amnesia characterizes "India's dogged insistence on her spiritual superiority in the midst of material squalor" as generally depicted in Indian English fiction.' As a form of spiritual hegemony, it is India's offensive in the clash of civilizations and still defines India's relationship with the West.

MARIANA MORGOVAN

University of Oradea
Oradea, Romania

Tenderness vs. Power, Submission vs. Resistance with Bessie Head

(C20)

Ending one of her tales, Bessie Head stated: "Every oppressed man has this suppressed violence, as though silently waiting the time to set right the wrongs that afflict him. I have never forgotten it, even though, for the purposes of my trade, I borrowed the clothes of a country like Botswana". The paper traces the trajectory of one who loathed to be at the mercy of those who made irrational demands, one who exerted versatility as a dreamer, story-teller and commentator

on the dark and evil history of the land, on the wide gap between sexes, sadistic tendencies in asserting male dominance, heroines manipulated supernaturally by gods or devils. In her characters' nightmarish existence good and innocence are powerless to resist the aggression of evil and the result is insanity thus echoing the insane fortress apartheid had created, haunted by the spectre of black resistance. The novelist's personal traumas, her resentment of the misuse of power never deviates her affinity with goodness and tenderness. She imagines strong women, rebels who break social codes and prophesies leaders "who remember the suffering of racial hatred and out of it formulate a common language of human love for all people".

SUSANNE MÜHLEISEN
Johann Wolfgang Goethe-Universität
Frankfurt a.M., Germany

**'How is it that we hear in our own languages the wonders of God?' Bible Translations
as Cultural Missions in Colonial West Africa and the New World**

(A5)

Unlike other religions, post-Reformation Christianity has rejected the notion of a special sacred language for its Scriptures. In Christian missions around the world the spread of the 'word of God' in the respective vernacular languages became a powerful tool for cultural (con)versions of a Western interpretation of reality. And, indeed, the relative success of the Christian enterprise may be accounted for by exactly this linguistic embrace if we look at it as a strategy of cultural appropriation.

By giving examples of bible translations in colonial West Africa, Suriname (Dutch Guyana) and (German) New Guinea, this paper will focus on (1) language policies of the missions and negotiations of power between different colonial languages and the vernacular; (2) the codification process of previously non-written languages (including contact languages such as pidgins and creoles) and its implication for vernacular literacies; (3) a diachronic look at bible translations as cultural translations.

MEENAKSHI MUKHERJEE
Secunderabad, India

**Gender and Conversion: Personal Narratives of Two Nineteenth Century
Indian Women**

(B9)

Personal accounts of the experience of conversion to Christianity are not very commonly found in the archives of nineteenth century India because many of the early converts were not literate enough to record their feelings. The few writers who became Christians - like Baba Padmanji (Marathi), Michael Madhusudan Dutt (Bengali) and Samuel Vedanayakam Pillai (Tamil) - were invariably upper caste Hindu men who unlike the majority who converted to Christianity to escape social and economic oppression, changed their religion entirely out of personal preference, presumably propelled by some spiritual need or metaphysical curiosity. But they have rarely left subjective accounts of their journey from one faith to another.

How did the women respond to their husband's decisions? Surprisingly, we have a few scattered records of that. This paper takes a close look at two texts by women - one an autobiography: *I follow After* by Lakshmi Bai Tilak (1868-1936), translated into English from the Marathi original *Smruti Chitre* by Josephine Inkster and the other an autobiographical novel *Saguna* written in English by Krupa Sathianadhan (1862-1894). Both record in vivid and individual ways the agony and the tension of the women who were confronted with the dilemma of choosing between their husbands and the faith that sustained them.

KLAUS PETER MÜLLER
Universität Stuttgart
Stuttgart, Germany

**Constructions of Colonial Missions in Postcolonial Literature:
Reflections from a Constructionist Point of View**

(A3)

My paper will address three problems: a) the de- and re-constructions of colonial missions in postcolonial literature, b) the cultural contexts involved, and c) the possibilities offered by a constructionist approach for understanding, describing and analysing these processes.

Problems a) and b) are fairly well-known to everybody concerned with postcolonialism and don't require much description: I will speak about representative literary texts (mostly novels) from different regions around the world (my current choice includes Canada, the Caribbean, Nigeria, New Zealand, Australia, and Ireland) and show which colonial missions are addressed in them and how these are dealt with. Specific postcolonial forms of revisions will thus be presented and the cultural contexts will be revealed.

Constructionism is a fairly recent approach that is being developed in different branches of human knowledge, especially in sociology, but also in the sciences and in literary studies. Some of its basic assumptions will be mentioned and tested in the context of the postcolonial literary texts that are clearly concerned with constructions of various kinds of realities. Both the literature and the constructionist theory will contribute to our understanding of the processes involved, and both should actually be considered together for an advance in constructionist literary theory and in the investigations of (post-)colonial missions and realities.

THENGANI H. NGWENYA
University of Durban-Westville
Durban, South Africa

Ideology and Autobiographical Self-representation : the Case of Katie Makhanya
(B11)

This paper examines the relationship between the liberal-Christian ideology and self-representation in Katie Makhanya's life-history written by Margaret McCord. As suggested in its title, the central thematic concern of Katie Makhanya's life-history revolves around what she regards as her 'calling' to be the general assistant to the missionary doctor, James McCord of the American Board Mission.

My discussion of this collaborative autobiography focuses on the combined effect of the underlying assumptions of Victorian liberalism and Christianity on self-conception and self-portrayal within the mode of autobiography. The paper argues that the underpinning principles of liberalism and Christianity, as promoted by the missionaries, form the basis of the worldview of the black petty-bourgeoisie which emerged towards the end of the nineteenth century and consolidated itself into a distinct social force during the early part of the twentieth century.

In its hermeneutic concern with the authenticity of recollected events and their interpretation by the protagonist, *THE CALLING OF KATIE MAKHANYA* raises complex questions about the key assumptions and the inherent ambiguities characteristic of the moral, philosophical and socio-political outlook of the Christianised and Westernised Africans. As I hope to show in my paper, the Victorian notions of enlightenment, progress and rationality provide the conceptual framework against which Katie Makhanya attempts to reconstruct her eventful life.

ANNALISA OBOE
Università di Padova
Padova, Italy

Missions and Missionaries in South African Literature

(B5)

The Paper examines missions and missionaries within the context of South Africa and its literature, and aims at investigation topics like the relationship of missions to imperialism; the self-reflexive activities of missionaries from Europe; missionary attempts to alter African institutions; and the uses which African societies made of Christian missions. This is carried out through an analysis of both white and black authors, starting from Olive Schreiner and Sol Plaatje, and going on to Sarah Gertrude Millin, Daphne Rooke, Alan Paton, J. M. Coetzee and Bessie Head.

In "The Story of an African Farm" Schreiner provides the first sustained and scathing response to Christianity and the European missionary zeal in the figure of Bonaparte Blenkins, who is the embodiment of a host of colonialist assumptions and traits, while at the same time discussing the negative effects of religion and superstition on colonial lives. In a way Schreiner inaugurates a critique of the conjunction of Christianity and imperialism which, including ideological positions as diverse as S.G. Millin's, runs through white texts up to very recent times, as shown by Coetzee's "Dusklands". The white critical stance is countered by strikingly opposite views provided by black texts like Plaatje's "Mhudi" and Head's "A Bewitched Crossroad", which can draw a distinction between Christianity as a providential sanction to imperial conduct and Christianity as a way out of both the tribal past and a racialist view of the present.

RAJEEV S. PATKE
National University of Singapore
Singapore

Irretrievable Fragments: Postcolonial Projects in Indian Historiography

(D13)

The paper will examine the aims, methods and achievements of the contemporary set of projects in Indian historiography generally known as the Subaltern Studies Group. This set of projects has accumulated considerable symbolic capital as a form of radical intellectual decolonization. The paper contextualizes its approach to the Subaltern group through a double perspective. Firstly, it argues that while the group gets much inspiration and momentum from the post-Gramscian political Left (within and outside Europe), it bears a relation of ambivalence to European post-structuralism, Western feminism, and various trends loosely recognized as post-modernist. Secondly, the paper will contextualize the achievements of the Subaltern Group within the problematic theorization of the discourse of nation in the era of post-coloniality. It will make particular reference to two thinkers who have written with no specific reference to India but whose ideas and arguments have considerable relevance for the Subaltern project: Frantz Fanon, and Benedict Anderson. Finally, the paper will argue that the synergy of all such intellectual projects in self-narrativization from the so-called Third World depend crucially - and paradoxically - for their coherence on the recognition of the irretrievably fragmentary nature of the experiences, identities and subject-positions that are expressed in the form of historical discourse: 'what libidinal intensities these fragments can convey *as fragments*' (Lyotard). The mourning drama of the national moment in postcolonial history, which is also what Walter Benjamin would have called its 'dialectics at a standstill', is the moment of the fragment's acceptance of its fragmented nature, after which most kinds of essentialism can be consigned to their Platonic limbos.

MARI PEEPRE
University of Helsinki
Helsinki, Finland

Crossing the Fields of Death: The Internment Experience in Japanese-Canadian Diaspora Literature

(B8)

The internment of 23,000 Canadians of Japanese ancestry during the Second World War was a tragic betrayal of Canadian human rights and principles. A vibrant Japanese diaspora community on the West Coast was destroyed and dispersed around the country. The shocked silence which followed this event was not broken until the publication of Joy Kogawa's highly acclaimed *Obasan* in 1981 and *Hsuka* in 1992, two novels which finally gave voice to the silenced suffering of Japanese-Canadians. The novels had a deep impact on Canadians, helping to bring about official redress and apologies -- and they were soon followed by others, including Kerri Sakamoto's recent novel *The Electrical Field* (1998). Each work is built around interpretations of the silence which descended upon the Japanese diaspora following the internment years. The literature which came out of this border zone between cultures shows how a whole generation of people existed in a deathlike state of separation from the rest of Canada --

pushed outside mainstream culture by a shameful political act as well as by race, culture, religion and language -- but unable to return to the comfort of their own heritage culture either.

This paper will show how Kerri Sakamoto's *The Electrical Field* builds upon the groundbreaking work of Joy Kogawa to develop the themes of loss and alienation and redemption which are found in portrayals of the Japanese experience. The novel picks up Kogawa's images of death and wasteland life, and by refiguring them into a dominating image of an ugly, desolate field of gigantic electrical towers, Sakamoto develops a powerful symbol for the shame, submission, suppression and frustration which are the legacy of the internment camps. The protagonists of this novel live out their lives in the shadow of these towers: frozen outside real time and space, they are unable to move out of the wasteland which lies between the two cultures. The narrator Asako Saito, especially, exists in a hopeless state of living death, at a conjunction of personal and political loss. Only when she confronts death and begins to accept her past is she able to come out of her lifelong trance and try to live again. My paper will investigate Sakamoto's interpretation of the Japanese experience in Canada and will attempt to answer some of the questions raised in this powerful and complex novel.

NATASCHA PESCH
Albert-Ludwigs-Universität Freiburg
Freiburg, Germany

Not Mission but Interaction: What Happens when Cultures Meet? The South African Robinsonade

(B5)

Crusoe is a man without mission: he sees himself as a private adventurer with no sense of being representative of his culture. Defoe's novel nevertheless gradually constructs, like Swift's *Gulliver's Travels*, a clash of cultures where protagonists slip into representative roles, develop - partly with pride, partly with awkward apprehensions - a heightened awareness of their cultural baggage. South African authors like Andre Brink, Sheila Fugard or J.M. Coetzee use this mythic literary model to explore the interaction of black and white protagonists: Colonisation and Apartheid provide the frame for confrontations in which both sides lose control and meet on formerly unexplored territory, in times of crisis.

Liminal experiences undermine preconceived strategies like mission and, instead, test the validity of the protagonists' schemes of interaction, their capacity to cope with the unexpected and unfamiliar. New processes unfold and render dynamic what threatened to become closed, static and functional within one closed frame of reference, one culture - which, moreover, had to neglect internal difference and conflict to follow phantasmatic narratives of common origin, identity and mission. I will focus on moments of change and transgression of cultural boundaries, on their deconstructive and constructive aspects in the South African Robinsonade, on the revelation of hierarchies and on the potential of active performative creativity of both sides participating in one process.

MAYA PETRUKHINA
Diplomatic Academy of Russia
Moscow, Russia

Timothy Findley's Look into War and History (D7)

Writers often demonstrate two ways of interpreting history-creating fictional heroes to play roles in major historical events and treating historical figures proper as fictional heroes. In so doing they constantly merge fact and fiction in their works.

Myth is yet another way of interpreting history which has been successfully proved by Timothy Findley's fiction.

Most of his writings address historic facts in one way or another reminding to some critics "historiographic metafiction" and thus signalling the importance of experimental use of historic facts in fiction. Many of his novels and short stories (*Famous Last Words*, *Not Wanted on the Voyage*, *Dust to Dust* and others) testify to the possibility of highly original, innovative interpretations of facts which sometimes may challenge the credibility of what appears (to many historians) to be unquestionable in terms of obvious "historical evidence".

This point aroused a lot of discussion and controversy at the 1995 Stuttgart Seminar in Cultural Studies in which T. Findley participated as a faculty member. He offered there several talks entitled "Rewriting History as Myth and Metaphor" in which he discussed at length his motives for rewriting the myth of Noah and the Flood and described his exploration of this century's two world wars focusing on fictions featuring both real and imaginary characters.

In fact there are many traces of myth and metaphor use in war and history treatment in Findley's writings. For example, the idea of war is not only a purely thematic device, it is also a metaphor illustrating the human condition (*The Wars*, *The Butterfly Plague*, *The Trials of Ezra Pound*). T. Findley uses war as an image of the worst that can be traced in every man's nature. His fiction is haunted by the spectre of war which is becoming revealed in various spheres of life-familial, sexual, intellectual to say nothing of the military one. As a matter of fact specific wars are often woven into the fabric of domestic fictions (*The Wars*, *Famous Last Words*, *The Last of the Crazy People*).

In Findley's stories, plays and novels historical wars and war documents often interact in order to produce meaning which largely explains why imagination (as well as myth) and reality are not contrasting notions for him. As he says in *The Telling of Lies*: "... art is also reality. The mind is reality. The imagination is reality." The role of the reader's imagination and intuition is stressed by the writer since readers often demonstrate a quite sophisticated awareness of his texts' meaning despite the fact that most writer's works often engage intertextual method.

According to Findley all wars are rooted in the systems of violence which exist in any culture. It might be interesting then to compare his novel about WW1 *The Wars* and kin books of war fiction by E. Remarque *All Quiet on the Western Front* (1929) and by R. Aldington *Death of a Hero* (1929). It would be important to trace what they have in common and what differs them in terms of war and history interpretation.

SUSAN PFISTERER
University of London
London, England

Girl Meets Tractor: Socialist Desire in Australian Suffrage Plays
(C10)

This paper explores the tropic richness of Australian suffrage theatre and its dramatic expressions of socialist desire. Australian women playwrights were enfranchised women in a largely disenfranchised world: the focus of their political plays extended beyond the securing of the vote to incorporate ideas of new beginnings and new ways of being in new worlds. Australian suffrage drama instructed women how to use their vote, often reflecting the temperament of this feminist generation's socialist ideals. Interrogating these dramatic texts and their performance histories therefore provides a unique opportunity for cultural artifacts to speak directly to theories of citizenship in a newly federated Australia. Through the international feminist networks of the suffrage era, these plays found their way onto stages around the world, enhancing the peculiar brand of Australian feminism and performing an ambassadorial function in cultural arenas. But does mature politics make for mature theatre? Katharine Susannah Prichard's plays, among others, are interrogated in this light.

ALEKSANDRA PODGÓRNIAK
University of Silesia
Sosnowiec, Poland

**Magic Realism Indian Style, or The Case of Multiple Submission:
The God of Small Things by Arundhati Roy**
(C18)

Cosmopolitan interdependence repeatedly proves to be an indelible phenomenon that shapes literary representation of the post-colonial reality. In my paper, I aim at presenting (post)colonial submission (through submergence) in recent Indian magic realist fiction.

Realizing that Latin America and India share, to a certain extent, the post-colonial experience may help to understand the essence of magic realism in its many post-colonial interpretations. In countries previously ruled autocratically as colonies, the fact that information can easily be manipulated or even commanded by power groups makes truth a relative entity - relativism which magic realism both mimics and exploits through its own merging of realism and fantasy. Magic realism South American style emerged as an effect of Spanish colonization, its Indian counterpart as an effect of British imperialism.

Global hybridization of post-colonial cultures results in multi-layered dependencies. The case of Arundhati Roy's *The God of Small Things* is a spectacular instance of cross-culturality resulting from multi-faceted cultural submergence: a direct effect of (post) Colon(ial) submission of Indian literature. Roy's version points back to Rushdie, yet Rushdie's work is already an example of double submission, as on the one hand it is heavily indebted to South American literary tradition, and on the other, it points back to the English literary fantastic as represented e.g. by Sterne (*Tristram Shandy*). Since Salman Rushdie claims that 'the novel is an international form' and 'cross-pollination is everywhere,' I attempt to analyze the submission-related strata of this 'quality of internationalism' in magic realism Indian style.

SANDRA PONZANESI
Utrecht University
Utrecht, Netherlands

Diasporic Narratives @ home pages: the future as virtually located
(C13)

Will there still be a discourse on post-colonial or migrant literatures in the future? Or will all world literatures merge and diverge unincumbered by notions of nationality, authority and ethnicity? Since more and more writers are becoming migrant and with no fixed address will the hierarchical binarism between centre/periphery be eliminated for good? Migration for some Third World intellectuals has to be seen as a privileged experience of cosmopolitanism and must be differentiated from the forced migration of refugees, exiled and labourers who are distressed by experience of dispersal and marginalization. However the voluntary mobility of people from different strata has increased enormously and times are ripe for an assessment of a future scenario on migration. I will try to analyze novels by post-colonial writers who envision the future in its implication with concept of gender, migrancy and technology. Often in these novels a 'futuristic' virtual system is devised to retrieve many silenced information. Thanks to this 'restored' data an account of the colonial encounter from the subaltern perspective can be fictionalised.

In other words, in these projections into the future of post-colonial consciousness, realised thanks to new web sites and advanced data base systems, emerge a necessity to revisit history to rewrite it around the gaps and erasure created by the Western imperialist discourse. The discourse on post-colonial literature and migration is so far as alive as ever until the relocation of cultures will be based on a more equal access to knowledge and power. But this is probably a utopia very much pertinent with the future.

RALPH PORDZIK
Universität München
München, Germany

**Re-inventing the Future(s): Peter Carey and the Dystopian Tradition
in Australian Literature**
(C11)

Comparing the utopian traditions of New Zealand, Canada and Australia, one finds that utopian novels written in Australia lack a clear sense of faith in the creation of a socially and spiritually improved society in which peace and stability are permanently obtained. Many writings exhibit either a bizarre millenarianism (Hannah Boyd, "A Voice From Australia", 1851) or thinly disguised racial exclusiveness (James A. Kenneth Mackay, "The Yellow Wave: A Romance of the Asiatic Invasion of Australia", 1895), or present fictive accounts of prehistoric, savage cultures discovered in the hostile interior of the continent (Ernest Favenc, "Marooned On Australia", 1897; Phil Collas, "The Inner Domain", 1935). Socialist utopias, such as Henry Lane's "The Workingman's Paradise" (1892) are rather the exception, and even Barnard Eldershaw's much-acclaimed "Tomorrow and Tomorrow" (1947) is tinged with a sceptical awareness of the price that social equality might demand. This anti-utopian stance was reinforced in the 1960s and 70s, when Australia's military engagement in Asia and the

prohibition of literature and political commentary published overseas nourished fears of a new period of totalitarian rule (David Ireland, "The Unknown Industrial Prisoner", 1971; Arthur Mather, "The Pawn", 1975). The stories Peter Carey wrote in the 1970s have inherited this sense of the apocalyptic and the dystopian ("The Chance", "Do You Love Me?", "War Crimes", 1974), a sense that persists even in more recent novels such as "Bliss" (1981), which offers a view of contemporary society as hell, and "The Unusual Life of Tristan Smith" (1994), which is partly dystopian in its presentation of a parallel history where the colonial powers never quite succeeded in over-throwing the twin continents of Voorstand and Efica. At the same time, however, Carey's writings challenge the grim clichés of the 1960s and 70s by offering a new and more optimistic understanding of the future in terms of a place that is shaped not only by predictable historical developments, but also by the unexpected and the peripheral. His works depict the future as a site of conflict between dissenting voices deriving from different cultural 'pasts' or backgrounds who claim their right to have their say in the future that will result from communal effort. This paper offers a reading of Carey's works with regard to the process delineated above, stressing his affinities with a long and outstanding tradition of Australian dystopian writing as well as highlighting the strategies he employs to disabuse himself from the overriding sense of the claustrophobic and the tragic ritualised in much of this fiction.

MARIA PRICKETT
University of Glasgow
Glasgow, Scotland

Caravans of Gold: An Unlikely Colonizer - The Camel in Australia
(B10)

Camels (unlikely colonisers) brought with them, in their wake, the 'Afghans', their drivers. These men came to Australia in their thousands in mid 19th century and settled in the interior. Their ways - and their religion - built them a reputation for hard working and for being totally reliable, specially when it came to transport tonnes of spirits...

The men settled and later came brides from India and Afghanistan, although many remained celibate and others married Aboriginal women. The landscape was dotted with their corrugated iron 'mosques' normally attached to the Afghan's camps, always a bit removed from the main hub of a small outback settlement. There are still some in places such as Broken Hill, CooberPedy and many other abandoned mining towns.

The men were always known as 'Afghans' but at the beginning of the 20th century they began to be known as 'Turks'. When British forces were fighting the Muslim Turks, allies of the Germans in the Middle East, the first and only armed incident occurred on Australian soil: in 1915 there was an armed 'Turks' ambush of a train of picnickers on a public holiday in Broken Hill (a remote town in north-west NSW). This was considered an act of war.

There were four killed and seven wounded (on the Australian side) and the two perpetrators were shot at and killed, but a German paper promptly reported: 'We are pleased to report the success of our arms at Broken Hill, a seaport(!) town on the coast of Australia. A party of troops fired on Australian troops being transported to the front by rail. The enemy lost 40 killed and 70 injured. The total loss of the Turks was 2 dead. The capture of Broken Hill leads the way to Canberra, the strongly fortified capital of Australia.'

STEPHEN PRICKETT
University of Glasgow
Scotland, UK

Schleiermacher Among the Aborigines
(B10)

'It is not widely known that in 1798-9, at the very time that Schleiermacher was living with Friedrich Schlegel in Berlin, and working on his 'Speeches on Religion', he was also working on his 'Australia Project'. Beginning with a translation of David Collins' 'Account of the English Colony of New South Wales' (1796) he rapidly expanded his scope to cover a total picture of the British settlement of Australia up to that date, and, in particular, the accounts of the aborigines, whom Collins declared to have 'no religion'. It seems clear that Schleiermacher's definition of 'religion' in the 'Speeches' was carefully framed to include what seemed at that time to be the most alien form of humanity yet discovered, and that his later work on hermeneutics drew heavily on the same source, thus giving this early encounter with the aborigines a unique part to play in the subsequent history of European philosophy and theology.'

K. RADHA
University of Kerala
Thiruvananthapuram, India

The German Contribution to the Culture, Language and Literature of Kerala
(A6)

Much can be said in favour of and against missions and missionaries in colonized countries. This paper will examine the impact of the various European countries on India, especially on Kerala and discuss in detail the contribution of the Germans to Kerala's culture and literature. The Germans never came to Kerala for a colonial conquest. They made long-lasting contributions to the culture and literature of Kerala. The German writer Canter Vissehar arrived in Kerala in 1725 and camped in Calicut for 14 years. He wrote a series of letters, which were later published as a book - Letters From Malabar. The interpretation of this book by Padmanabha Menon became the first accepted history of Kerala. Arnos who came to Malabar was called "Arnos Padiri", Arnos the Priest. The first accepted Malayalam grammar was drafted by him. Another German, Hermann Gundert (1814-'93), came to India as a missionary, lived in Tellicherry, Kerala, for 25 years. The first Malayalam lexicon or dictionary was written and published by him. He has also published books on various other subjects. The printing press was established in Kerala by the German Basel Mission at Kottayam, Calicut and Tellicherry. The German Nobel Prize winner Hermann Hesse, was born and brought up in Tellicherry. He was the grandson of Hermann Gundert. He wrote Siddhartha; The book was inspired by Buddhism and Hinduism he had learnt in his childhood in Tellicherry. Mention should also be made of Max Muller, the famous German Indologist and his Sacred Books of the East in 50 volumes.

The missionaries reformed the system of education in Kerala. They were responsible for improving the rate of literacy. The Malayalam language was predominantly poetic and works in prose were developed by the missionaries. They promoted Bible studies in Kerala and translations of the Bible in Malayalam began to appear. The architecture of the churches and

other buildings showed a considerable influence of the missionaries. To conclude, the Portuguese impact on Kerala was primarily of a religious kind: the liturgy of Kerala was revised completely. The Dutch impact was political, the French impact, minimal, confined to Mahé, the British impact, largely political and administrative, the German impact, mainly, cultural and linguistic.

VICTOR RAMRAJ
University of Calgary
Calgary, Alberta, Canada

**Pragmatic and Expedient Conversions: "Turning Christian"
in Indo-Trinidadian Convert Narrative**

(A4)

V.S. Naipaul's "A Christmas Story," Sam Selvon's "Turning Christian," Clyde Hosein's "I'm a Presbyterian, Mr. Kramer," and Sonny Ladoo's *Yesterdays* are four narratives that reproduce the experiences of four Indo-Trinidadian converts to Christianity. Except for a brief section in Ladoo's novel (which ranks among the most unrelenting attacks on missionaries), these narratives focus not on the activities and the psyches of missionaries (as in the Canadian novel *Black Robe*, by Brian Moore) but on their binary opposites--converts. And though each work has a distinct tone--ranging from the warmly sympathetic to the savagely satirical--all four narratives invariably portray the converts' experience as unsettling, with no positive consequences. They are concerned not so much with the converts' awakening to doctrinal and spiritual matters as with their tormenting ambivalence on finding themselves at odds with their local worlds. The writers all envisage conversion as a disturbing phenomenon, dividing families, friends, and communities. The one convert who initially experiences some form of spiritual transformation (Hosein's protagonist) eventually becomes a disillusioned, pathetic being. These four texts are recognizably postcolonial in intention, portraying converts as reluctant subordinates, victims of hegemonic impositions by the "more" civilized on the "less" civilized; their conversions, pragmatic and expedient sociopolitically, subvert their subordination by the church-cum-state establishment--in the manner of Homi Bhabha "camouflage" mimicry.

EVA RASK KNUDSEN
University of Copenhagen
Copenhagen, Denmark

**Mission Completed? On Mudrooroo's Contribution
to the Politics of Culture in Australia**

(D5)

This paper will attempt to relate two basic but different meanings of 'mission' in relation to Mudrooroo's writing - how are missions as colonial institutionalised places of segregation depicted in novels like Doctor Wooreddy's *Prescription for Enduring the Ending of the World* (1983) and *Master of the Ghost Dreaming* (1991) and what are the strategies employed in

Mudrooroo's own mission of healing, designed to deconstruct the fatal impact of this segregation?

Missions, or reserves, have a long history in Australia of being physical places that demarcated the limitations in Aboriginal freedom of movement and mental spaces that regulated accepted cultural behaviour. They enclosed as well as excluded a people. In cultural terms they functioned as the coloniser's controlling device of admission and /or dismissal in relation to Aboriginality. It may in fact be argued that in writing the two novels mentioned above Mudrooroo became aware of how this colonial controlling device operates also at a textual level in relation to Aboriginal literature and the writing about the Australian Aboriginal experience. Writing realistically, Mudrooroo seems to have observed when writing the first novel, is the equivalent to living at a reserve, the white form (the realist historical novel) sets the norm and controls the aspirations of the Aboriginal narrative: it frames, fixes and objectifies the Aboriginal outlook. In substituting a genre of writing that grants Aboriginal culture only one modality with a subversive and liberating Dreaming strategy in the second novel which draws on the power of a nomadic reading of place, Mudrooroo counteracts both the colonisation and the institutionalisation of Aboriginality inherent in the term 'mission'. He successfully breaks out of the confinements of genre and narrative form and opens up to a new measure of representational freedom.

The paper will exemplify how Mudrooroo explores and transgresses the boundaries of this condition and it will highlight his major contribution to the mapping of Aboriginal mindscapes. This discussion of the literary politics of Aboriginality will necessarily seek to tie up with the cultural politics of indigeneity and authenticity and how these have been applied to Mudrooroo's work. In colonial times the missionaries seized the power of denaming and renaming in the successful endeavour to define and so control a person's, indeed a people's, identity. The question that needs to be addressed is whether members of the critical establishment of these post-colonial times are in fact reiterating this strategy of sub/mission by assuming that, like the missionaries, they are called upon to replicate the old power game that once determined who should be admitted onto and who should be dismissed from the premises of Aboriginality.

ROBERT ROSS
University of Texas
Austin, TX, USA

**A New Kind Interdependence - The Woman as Immigrant
in the Fiction of Chitra Banerjee Divakaruni**

(C4)

Born in India, now living in California where she teaches, Chitra Banerjee Divakaruni has emerged as one of the most significant young immigrant writers in the United States. She published three volumes of poetry before turning to fiction.

Divakaruni's first book of short stories, *Arranged Marriage*, appeared in 1995. With the exception of the first story, which is set in India, the other ten stories take place in various parts of the United States. Although not connected, each story focuses on how women face the upheaval of the immigrant experience, whether they attempt to find themselves through

"Clothes," as one story is titled, or through the search for "Silver Pavements, Golden Roofs," as another of the stories is titled.

The Mistress of Spices (1997) is Divakaruni's first novel. It is set in Oakland, California, in a spice shop whose female proprietor is an extraordinary Indian immigrant - or at least appears to be in her first-person account of her life, past and present. The novel takes spices and their mysterious properties as a metaphor to capture varied aspects of the immigrant experience in urban America. The "mistress of spices," as the proprietor Tilo is known, enters into the lives of several immigrant men and women. Through these incidents, along with Tilo's own adventures, the novel reveals fully the joy and terror of the immigrant experience.

In discussing these two highly original works, I intend to explore how literature can open up a world that is a closed book to most Americans who have little direct contact with the Asian and African immigrant communities, which are abounding in urban centers. I will also propose that the new literatures in the twenty-first century will generate more fiction like *Arranged Marriage* and *The Mistress of Spices*. Perhaps the setting and theme of the new literatures is shifting.

CECILE SANDTEN
Universität Bremen
Bremen, Germany

Reading Shakespeare in Postcolonial Literatures

(C2)

In the paper that I would like to present at the conference "Colonies, Missions, Cultures 1999" I am going to depict some texts by postcolonial writers that directly or indirectly work on Shakespeare and his dramas. I have taken the following questions as a guideline for my paper: to what extent do some of the writers of the former British colonies adapt the classical texts by Shakespeare? Do they use those texts to express cultural resistance against the former colonial master who introduced Shakespeare in form of the so called 'civilising mission' to them, or do they make use of Shakespeare by adapting the Bard's dramas to their own writings as to create new literary forms? By which means do those writers express the creative adaptation? Is it expressed by means of transformation, intertextuality, rewriting, re-interpretation, or syncretism? How important is Shakespeare for postcolonial writers today? I am trying to give an answer to those questions by focusing looking for example on George Lamming's novel *Water With Berries* (1973) and his book *The Pleasures of Exile* (1960/84), by looking at some plays by Biyi Bandele-Thomas as well as by presenting some poems by Shanta Acharya and Sujata Bhatt. Another interesting novel in this context is also Hanif Kureishi's *The Buddha of Suburbia* (1990). These are, of course, not the only postcolonial writers who creatively use Shakespeare for their inspiration, but the purpose of my presentation is to contextualise the overall question of "how 'adaptable' is Shakespeare today?"

CHITRA SANKARAN
National University of Singapore
Singapore

Colonialism, Hegemony and After, in Nayantara Sahgal's *Rich Like Us*

(C9)

There is plenty of evidence today, to suggest that in colonial India, as in some other colonised nations, local struggles and sporadic episodes of peasant resistance were often entirely divorced from and unassimilable to the 'vertical' political concerns of elite anticolonial nationalists. As Ranajit Guha, editor of *The Subaltern Studies* has pointed out, though peasant insurgency is hardly ever spontaneous, and is almost always a conscious, motivated undertaking by the rural masses, this does not necessarily mean that the colonial order is necessarily the antagonist in such events. Ideologically too, elite nationalism may not be necessarily implicated in their agenda.

Guha speaks of a 'politics of the people' that runs parallel to the domain of elite politics in which the principal actors were the disenfranchised groups and subaltern classes. Spivak reiterates this viewpoint when she points out that to cast all colonized, even the subaltern classes, as 'nationally conscious' colonized is to privilege a certain kind of native agency - that of the colonized subject who speaks as a nationalist and to relegate as irrelevant all other kinds of voices.

It is against this background that I would like to examine the narrative of Nayantara Sahgal's *Rich Like Us*. The trajectory that traverses the ground between the dedicated elite civil servant Sonali and her class of people and the circumstances of some of the subalterns gives rise to some very interesting questions about how the interests, ideas and ideologies of these two groups that are assumed as having been divergent before colonialism, continue to remain so after colonialism as well.

My paper will be an attempt to study this interesting phenomenon as it is presented by Sahgal in her novel about the Emergency of Indira Gandhi.

ISABEL SCHNEIDER
München, Germany

Survivors: New Models of Culture and Identity in Contemporary First Nations Fiction

(D9)

"Wipe your Indian hands on your Levi jeans, get into your Toyota pick-up. Throw in a tape of Mozart, Led Zeppelin or ceremonial Sioux songs; then throw back your head and laugh - you are a survivor of a colonized people."
George Longfish

Since modern Native Canadian fiction emerged in the late 1970s, more than a dozen novels by First Nations writers have been published. All of them are dealing - to varying degrees and in different contexts - with questions of identity and culture. The recurrence of these themes and their dominance in the works of authors who come from disparate individual and tribal backgrounds indicate the importance they have for the writers as well as for their audiences.

For hundreds of years, colonization has threatened the very survival of indigenous cultures in North America. It has forced changes on traditional tribal ways of life, on social

structures and religious practises, and on the self-images of First Nations people. As a result, the question of who and what a 'Native Canadian' is more and more difficult to answer. Many people of aboriginal descent feel that identity has become a "complex mixture of circumstance, chance, faithfulness and need" (Erdrich, 1993). Native Canadian novels reflect this situation. They give voice to the desire to create, recover or reassert a positive self-image and a strong sense of identity and of belonging which is shared by an increasing number of aboriginal people. The writers explore the past as well as the future of indigenous cultures in Canada and suggest ways to translate tribal lifestyles, values, traditions and beliefs into a modern context. The novels of the 1990s no longer present mixedblood protagonists who are torn between disparate cultures and can only survive if they reject the mainstream society and return to an exclusively Native world. Instead, writers like Richard Wagamese, Ruby Slipperjack, Thomas King and Lee Maracle show that a Native Canadian identity can be based on multiple cultural influences. The protagonists of their stories are not helpless victims of colonization and of Western civilization but succeed in reconciling tribal and non-Native elements in their lives. They can move back and forth between both worlds without giving up either part of their dual heritage. The novelists thus present a Native Canadian world where culture is no longer limited to the oral tradition of the tribal ancestors but can be defined as "what you find yourself doing day in and day out" (Wagamese, 1993). In this modern indigenous existence, Mozart and traditional Sioux songs, Levi jeans and beaded moccasins, pick-up trucks and sweat lodges exist side by side.

The idea that First Nations people can live happily and successfully in a world 'in between' is a new concept in Native Canadian literature. It reflects recent demographic developments and fosters a liberal definition of identity which encourages First Nations people from various backgrounds to (re)claim their indigenous heritage. The novels show that the effects of colonization - mixed ancestry, a lack of knowledge about the traditional cultures or an upbringing outside the tribal community - can be overcome and even turned into something positive: the individual person can create an individual bicultural lifestyle which combines the best of both worlds and asserts the survival of indigenous identities and cultures in new and sometimes unusual forms.

FRANK SCHULZE-ENGLER
Johann Wolfgang Goethe-Universität
Frankfurt a.M., Germany

New Literatures, New Modernities: Notes Towards the Reflexivity of Culture
(D1)

Drawing on recent sociological theories of globalization (e.g. Anthony Giddens, Ulrich Beck), the paper will argue that "modernity" should no longer be seen as a "Western", but rather as a global phenomenon. A number of key dynamics of modernity such as differentiation, rationalization or individualization have also become effective in "postcolonial" societies, with far-reaching consequences for the development of culture. While literary criticism in the field of the New Literatures in English has often been preoccupied with colonialism and cultural resistance to the "West", many writers from within these literatures have often begun to move beyond these anticolonial agendas by exploring the specific modernities and the cultural complexity they give rise to.

Using selected examples from African, Caribbean and Indian Literatures in English, the paper will argue that culture cannot any longer be perceived in terms of "authenticity" and has inevitably begun to become more reflexive. Cultural traditions are no longer simply carried on, but questioned, refashioned, reinvented and transformed to cope with modern life-worlds. Received notions of culture as traditionally or locally rooted (such as those to be found in T.S. Eliot's "Notes Towards the Definition of Culture" alluded to in the title of the paper and in a great variety of cultural nationalist criticism) thus need to be challenged and reworked. The New Literatures in English, it will be argued, are very much at the cutting edge of this cultural reflexivity, and their future is likely to be shaped not by the old dichotomies of "Colonizer vs. Colonized" or "the West vs. the Rest", but by conflicts between politically, socially and ideologically "frozen" notions of culture and cultural practices aiming at the "unthawing" of these notions.

JAMIE S. SCOTT
York University
Toronto, Canada

The Canadian Colonial Crusade: Frontier Adventure Tales as Protestant Propaganda
(A4)

Christian missionaries, mission stations and missionary educational policy have played a major role in Canadian religious history, particularly among Native peoples. Though Jesuit, R collet, Oblate and other orders have maintained a strong Roman Catholic presence, from the late 18th to the early 20th century, British colonial dominance often meant Protestant missionary dominance, as Anglican, Methodist, United Church and other non-conformist and lay Christian missionaries accompanied European settlement across Canada. This paper argues that Christian writers like Ralph Connor, Hiram A. Cody and Wilfred Grenfell used the frontier adventure tale as a form of Protestant propaganda. Frequently re-presenting the divine will in the militaristic images of muscular Christian soldiering, this literature often draws autobiographically upon the missionary careers of these writers to encourage us to accept the destruction of Native culture as a Canadian colonial crusade. Missionary journals, memoirs and biographies, as well as church and lay missionary society reports and histories tend to represent missionaries as the conscience of European settlement. But post-colonial studies point out the ambiguities of Christian service and colonial self-interest.

ROBERT SELICK
University of Adelaide
Adelaide, Australia

Songs of Central Australia: The Hermannsburg Mission and the Strehlows
(C1)

Songs of Central Australia (1971), arguably Ted Strehlow's best-known work, had its genesis in the linguistic and ethnological work performed by his father Carl while Lutheran missionary at Hermannsburg and published in *Die Aranda- und Loritja-St mme in Zentral-Australien* (1907-1920). Both father and son, I would argue, found it difficult to mediate between the

conflicting demands of Lutheran theology and ethnological interest, between Aboriginal and European world views. For the son - who was born at Hermannsburg in 1908 - the conflict is most apparent in his moving account of his father's last journey (*Journey to Horseshoe Bend*, 1969) but it also was to colour his approach and his methodology in both *Songs of Central Australia* and what was in many ways his more influential work, *Aranda Traditions* (1947). These latter works were to prove significant for later Australian writers: the one for its influence on the Australian poet Les Murray and the other for its impact on the Jindyworobak movement.

MARK SHACKLETON
University of Helsinki
Helsinki, Finland

Tomson Highway: Colonizing Christianity versus Native Culture
(C19)

My paper proposes to analyse the clash between colonizing Christianity and Native culture in Tomson Highway's play *Dry Lips Oughta Move to Kapuskasing*

In the play colonizing Christianity is primarily represented by Spooky Lacroix and the influence of the Catholic Church, while Native Culture is represented by Simon Starblanket and the return of the trickster Nanabush. A series of dichotomies are presented in the play: Christianity is male-centred, authoritarian, serious, infallible and linear; Native spirituality in the form of Nanabush is, by contrast, gender-free, non-authoritarian, mischievous, fallible and cyclical. The play proposes a post-colonial future in which the spirit of Nanabush returns to the Native (in this case Cree/Ojibway) community. The trauma of the rape of Native culture/land/women is overcome by Nanabush, who we see on stage absorbing and neutralizing the legacies of colonizing Christianity. *Dry Lips* proposes a positive future for the Native community, without denying the realities of everyday hardship on the reservation. The dream of the future incorporates the rejection of Christian teaching in favour of a return to the dance and the drum of Native culture, symbolized by a reawareness of the forgotten Nanabush. The ultimate message of the play might be seen, then, as the rejection of mainstream culture and a conservative return to lost Native values. I shall argue, however, that the medium of the play shows the interdependence of mainstream and Native cultures. The play combines "classical" mainstream structures, such as opera and Shakespearean comedy (in particular *A Midsummer Night's Dream*), with Native music and myth. Like Native writers such as Leslic Marmon Silko, Highway retells Native American legend in a realistic contemporary context, making it accessible to a larger audience. The interdependence of mainstream and Native cultures in Highway's plays, indicates that he is moving beyond the exploration of cultural clashes between ethnic groups to focus increasingly on the notion of creative individual freedom regardless of ethnic identity.

PAUL SHARRAD
University of Wollongong
Wollongong, Australia

The Word and the Spirit
(B1)

Contemporary Pacific Literature has its origins not only in the transference of oral tradition into a new medium but the introduction of that medium to Oceania by protestant missions from the late eighteenth century onwards.

From the outset, missionaries were engaged in trade for survival, and then traded the Gospels to cover costs and pay for expeditions to other islands. They became enmeshed in the contradiction of trying on the one hand to protect islanders against unprincipled and uncontrolled incursions by white traders, and, on the other, encouraging such incursion by pacifying islanders and opening up markets amongst them in the process of teaching them 'habits of civility'.

Since sugar was a principle item of cultivation, the introduction of fermented drink became a constant topic of concern.

The pioneering anthology of print literary expression from the South Pacific, *Lali* (1980) contains a Cook Islands story by Marjorie Tuainckore Crocombe called "Bush Beer". Using original correspondence between LMS missionaries and the London Board of Directors, this paper shows how Crocombe's 'new' and simple 'slice of life' tale carries a particular Pacific tradition of conflicting but interconnected elements: missions, writing, trade and alcohol.

ANGELA SMITH
University of Stirling
Stirling, Scotland

The Colonized as the Foreigner Within
(C6)

Julia Kristeva, in *Strangers to Ourselves*, identifies the shift in which the stranger, the foreigner, is acknowledged to be within and not a hostile presence outside the self; Kristeva argues that, after centuries in which the self was defined by identifying others as foreign through their nationality, religion, or culture, human consciousness changed. With the advent of the Freudian concept of the unconscious 'foreignness is within us: we are our own foreigners, we are divided.'

This paper argues that certain colonial women writers, at about the time that Freud's *Das Unheimliche* was published in 1919, explore this awareness in relation to the doubling of the colonizer and the colonized, recognizing the colonized as within the self and not as primitive, other. The perception is destabilizing and inconsistent. The paper considers Katherine Mansfield's encounter with Maori life in *The Urewera Notebook* and *How Pearl Button was Kidnapped*, making comparisons with Katherine Susannah Prichard's *Coonardoo* and with the Canadian Emily Carr's writing about and painting from the period. At the same time, Virginia Woolf, in *Mrs Dalloway*, attacks the twin goddesses of Conversion and Proportion, central tenets of the imperial project.

LAU ASOFOU SO'O
The National University of Samoa
Apia, Samoa

Colonialism, Mission and Culture in Samoa
(B4)

Samoa society had in place an indigenous system comprising its socio-political organisations and associated structures, and religions, among others. Exponents of European culture arrived in Samoa in substantial numbers in the early nineteenth century. They included explorers, traders, runaway sailors, administrators and missionaries. Each of these categories of Europeans left their mark on Samoan society. This paper focuses on the impact of introduced religions on Samoan culture. The most important of such religions was Christianity. Christianity affected the indigenous system in several ways. Some indigenous customs and traditions, or aspects of them, were either modified or banned by the Christian missionaries. Christian beliefs and values, and the 'civilising mission' associated with the spreading of the gospel determined what Samoan customs and traditions were worth maintaining.

Despite initial resistance, the Samoans eventually allowed Christianity to be part of their lives. This paper will examine some of the reasons why, in a society which had in place its own elaborate religious system, Christianity eventually made headway. Local success led logically to the exporting, by Samoan Christians, of Christianity to other islands of the Pacific. This paper will look at this aspect of the Christianisation of not only Samoa but also the Pacific region in general.

It is debatable, however, whether the adoption of Christianity was a complete success from the standpoint of the early European missionaries. Aspects of Samoa's old religions continue to survive alongside Christian beliefs. They still play a significant role in the daily lives of Samoans. The manner in which the introduced European religions have been blended into indigenous religious structures and beliefs is also interesting. However, given the widespread acceptance of Christianity in Samoa and the Pacific Islands today, one could still argue that Christianity was one way in which the Christian European nations had successfully colonised the Pacific Island world. After all, the flag soon followed the cross. Thereafter, the cross and the flag worked closely to ensure success in their Europeanisation missions.

MARK STEIN
Johann Wolfgang Goethe-Universität
Frankfurt a.M., Germany

Post-Ethnic Literature: Reading Hanif Kureishi's Novels
(D12)

Some forms of postcolonial criticism have a tendency of freezing literature in an "ethnic" time-space; some postcolonial writers themselves situate their texts in such frozen "ethnic" time-spaces, thereby playing to the audience. But anxiety about being reduced to an "Otherness Machine" (S. Suleri) has already been voiced. In a sense, all texts are "ethnic", as W. Sollors suggests and yet - problematically - this property seems of particular relevance in categorising postcolonial texts.

Many of the writers whose texts are considered postcolonial actually do not reside in a former colony but in the former metropolis. Driven by the dream of the metropolis when it was still in place, the Windrush writers sailed for Britain fifty years ago and were followed by migrants from the four corners of the Empire, constructing, as did Sam Selvon, "a black city of words", bringing about a "colonisation in reverse" (L. Bennett). The literary heirs to this project are still resident in Britain, are British; and they are part and parcel of imaginatively constructing Britain's postcolonial present and future. In order to see how this is done, Hanif Kureishi's works are instructive.

His first two novels (1990 & 1995) are both "Bildungsromane" which can be accommodated in a postcolonial framework although they are self-consciously postcolonial. Ethnic markers are deployed here with heavy irony, parodying the expectations of the field. Kureishi is at pains to overcome the constraints of ethnicity by recently writing what I call a 'post-ethnic' novel. Historicising his flirtation with the postcolonial and leaving behind the genre of the Bildungsroman, *Intimacy* (1998) attempts to transcend colonial cultural and oedipal anxiety. My paper seeks to trace Kureishi's development towards stalling the "otherness machine" (manifest also in some of his short stories of the last decade), suggesting that it exemplifies a new trend in postcolonial British cultural production.

STEPHANOS STEPHANIDES
University of Cyprus
Nicosia, Cyprus

Translatability and Postcolonial Culture
(A5)

"Oracles are steeped in hidden texts that may scarcely be translated. But still translations in your own tongue (let me say), orchestrated fabrics imbued with music - are necessary. Again such translations are the price you must pay, Francisco, to see the Dead alive after knowing them Dead ..." (130)

The above is one of many references to translation in Wilson Harris' *Jonestown* (1996), whose thinking shows a collusion with Walter Benjamin. Benjamin's notion of translatability as issuing from the after-life (*fortleben*) of a work, and the task of the translator to liberate the pure language (*reine Sprache*) imprisoned in a work, also invite comparisons with the translation thinking of other postcolonial writers such as Rushdie and Walcott. These are confluences of thought rather than influences but direct influence of Benjamin can be found in postcolonial translation theorists such as Bhabha and Niranjana. In a critique of such approaches, Douglas Robinson in *Translation and Empire* (1997) states that Benjamin is a "twentieth century German thinker channeling centuries of cultural elitism." Rather than pursue a false dichotomy between nativism and elitism, I would like to probe the cultural conditions that inhere in such collusion or cross-cultural engagement and examine its possibilities. My discussion will articulate historical and anthropological perspectives on translation particularly of the Caribbean, but I will also make comparisons with other regions.

CLAUDIA STERNBERG
Technische Universität Chemnitz
Chemnitz, Germany

**'We're Not Jews' - Blending Postcolonial and Jewish Discourses
in Contemporary British Literature**

(D12)

In his travelogues "The Electronic Elephant" (1994) and "Heshel's Kingdom" (1997), the Anglo-Jewish writer Dan Jacobson describes his journeys along missionary and colonial routes in Southern Africa as well as to his family roots in Lithuania. Black British writer Caryl Phillips tells the story of Holocaust victim Eva Stern in his novel entitled "The Nature of Blood" (1997), which also includes plotlines about Othello's estrangement in Venice and a black Jewess's sense of unbelonging in modern-day Israel. One of Hanif Kureishi's short stories about discrimination against Pakistanis and mixed families in Britain bears the title 'We're Not Jews' ("Love in a Blue Time", 1997). In each case, setting, characters, events or dialogue are purposely chosen to establish a link between the black and the Jewish 'experience'; by retrieving and combining material from multiple contexts the authors transcend ethnic, cultural, religious and historical boundaries in favour of a more diversified and cosmopolitan approach to issues such as slavery and annihilation, diaspora and repatriation, conversion and assimilation, prejudice and racism. The paper analyses the dialectics of postcolonial and Jewish discourses in contemporary British literature and examines the often ironic undermining and criticism of ethnically motivated expectations.

OLGA SUDLENKOVA
Minsk State Linguistics University
Minsk, Belarus

"Fair Australasia": A Poet's Farewell to Emigrants

(A11)

The aggravation of the economic situation in the 1810s and the social problems it entailed - pauperism, unemployment, population surplus - gave a new impetus to Britain's emigration policy. G. Wakefield's plan of "systematic emigration" not only relieved the population pressure but also provided fields for capital investments and extended the Empire's markets. The plan was thoroughly propagated throughout the country and promoted departure for the colonies. Very inspiring and influential were Wakefield's *Letters from Sydney* (1829) which contained much information about Australia.

One of the literary responses to the emigration issue was the poem "Lines on the Departure of Emigrants to New South Wales" (1828) by Thomas Campbell (1777-1844).

The "Lines" open with a picture of "a pensive band" leaving for "earth's remotest strand". The poet's empathy with "poor wanderers" who are "like children parting from a mother" is felt in the mood of the first stanza where the words like "grief", "weep", "miss", "regret", "lament" dominate. In the stanzas that follow the poet expresses the hope that in the country with "long sunshine" and fertile land that yields "twice its harvest home" these people's "bosoms shall be changed and strangers once shall cease to feel estranged"... The poet enumerates the advantages that the new homeland would grant them: the settlers would "rear an

independent shed" and give their families "an unborrowed bread"; they would have no fear of losing their children because of want and would provide for their descendants' future. He hopes his countrymen would manage to turn "fair Australasia" into a "Land of the free" with civilized laws, beautiful cities, sublime poetry and arts fed with "native fire". The poem closes with an appeal to God to bless this "industrious train": to "assuage the wrath" of the sea and to "guide" the wanderers "on the deep".

KATE TELTSCHER
Roehampton Institute
London, England

**Colonial Correspondence: The Letters of George Bogle
from Bengal, Bhutan and Tibet, 1770-81**

(A6)

In 1774 George Bogle, a young Scottish servant of the East India Company, was appointed first British envoy to Bhutan and Tibet. Few Europeans, and no British subjects, had ever entered the region before, and Bogle's journal and letters thrill with the excitement of exploring uncharted territory. Bogle's brief was to conduct trade negotiations between Bengal and Tibet, in an attempt to open up a trade route with China, but the Chinese political residents in Tibet were suspicious of British intentions and impeded his mission. Such obstructions inevitably heightened Bogle's desire to proceed, and he eventually reached the court of the third Panchen Lama of Tibet, where he stayed for five months. During the visit, the Lama and Bogle apparently developed a relationship of mutual respect and affection. In this paper I explore the ways that this encounter serves to redefine boundaries between the self and the other. How does Bogle represent his own activities and construct cultural difference both in official reports and in letters to his family in Scotland? Penetrating previously inaccessible geographical and political spaces, Bogle also enters the sensitive realm of cross-cultural friendship. In what guise is the secret, mythologised orient admitted to the home? By asking such questions, by tracing Bogle's multiple epistolary identities, we may hope to catch the process of textual, social and colonial self-fashioning at work.

JOHN THIEME
South Bank University London
London, England

Derek Walcott and "The Light of the World"

(B12)

This paper will begin by examining Walcott's representation of religion as part of the colonial mission in the Caribbean. With particular reference to poems such as "The Light of the World", it will illustrate how critical response to Catholicism is informed by his Methodist upbringing and his preference for a 'plain' aesthetic manner, which he associates with the carpentry-like activities of the figure of Crusoe. Taking a materialist approach, it will argue that Walcott's approach to religion involves a reading of Caribbean culture which, like all his work, dismantles

'Manichean' binaries. It will also discuss his stress on how 'light' (aesthetic perception) creates alternative visions of experience and will consider his suggestion (made in *Another Life* and elsewhere) that the 'gift' of art is itself a spiritual benediction, offering an alternative to formal religion. The thesis will be extended into a non-Caribbean context through a reading of 'The Arkansas Testament', in which many of the same issues are also prominent. The paper will conclude by assessing whether Walcott's representation of spiritual illumination should be interpreted as an attempt at what certain critics have seen as 'humanist' transcendence or whether it is more appropriate to view it as an approach that addresses specific socio-cultural practices such as the colonial mission in the Caribbean and the white supremacist movement in the Southern U.S.

EDWIN THUMBOO
National University of Singapore
Singapore

Bessie Head: The Dialectics of Politics and Experience, and the Loss of Christianity
(C20)

A strong sense of the religious is one of the main elements underpinning both the perceptions and the structure of Head's fiction. Given that her chief upbringing was in a Christian orphanage with compulsory daily church attendance, it is not surprising that a strong sense of Christianity remains part of her discourse. But her relationship to it as a religion changed, first into an attitude, then an unbridgeable separation as she increasingly saw its terrible failure in every area of South Africa life. The power of experience overcame the claims of doctrine and theology. It forced an assessment of Christianity, brought on by the cruel, dehumanising character of the regime which claimed it as a key part of its foundation. For the politics of apartheid rested to a considerable degree on a version of Christianity. That drove her from South Africa into exile, and a search elsewhere for the elements for a system of morality, one that came to be grounded in the quiet but tremendous goodness of individuals, in the decencies of human behaviour at its best and most noble. While there are residues of her early interest in Hinduism and other religions, to a considerable extent her formulations were based on the traditions of belief and custom she found in Botswana. The paper will examine these and other issues in Head's *The Collector of Treasures*.

HELEN TIFFIN
University of Queensland
Brisbane, Australia

"Sanitary Sermons": The Mission of Hygiene
(A1)

The charge of being "filthy" or "dirty", of lacking (ethnospecific) rituals or attributes of cleanliness has been one of the most basic forms of "othering", and differing cultural attitudes to bodily hygiene have been focal in colonialist contexts.

Nineteenth-century "germ" theories of disease were given credible scientific backing from the 1870s onwards as bacteriologists (such as Pasteur and Koch) produced their spec-

tacular discoveries. The establishment of the London School of Tropical Health and Hygiene in 1875 reflected the increasing determination of British colonial administrations to eradicate disease through a zealously pursued hygiene "mission". In conjunction with post-Darwinian racisms (and the new sciences such as craniometry and *fin de siècle* theories of degeneration), educational curricula formerly grounded in notions of cultural interpellation through the Classics and literature were overtaken by ones in which the study of hygiene had a more prominent place. (As one author of a widely-used hygiene text in verse put it, it was high time the "less useful subject of poetry" was replaced by the "rudimentary principles of Hygiene and Sanitation").

From the 1880s onwards then, Britain's "civilising mission" in the colonies was carried as much by discourses of hygiene (which rendered the Europe body and European sanitary practices normative) as by the earlier literary and linguistic discourses.

This paper will consider *representations of the hygienic body* in a selection of text-books and household health compendiums widely available during this period in settler-colonies and colonies of occupation.

GERRY TURCOTTE
University of Wollongong
Wollongong, Australia

Missionary Im/positions: Mudrooroo's Gothic Inter/Mission Statement
(C14)

This paper examines the way Aboriginal writers 're-write' invader discourses, deploying, yet at the same time, deconstructing narratives of empire. The paper will focus on a range of texts, but will concentrate on Aboriginal author Mudrooroo's rewriting of George Augustus Robinson's disastrous attempts to set up a mission for the Aboriginal people of Van Diemen's Land (Tasmania), an exercise which resulted in the virtual extermination of those Robinson was ostensibly 'protecting'. What is particularly fascinating about Mudrooroo's two-part critique - in "Master of the Ghost Dreaming" and most recently in "The Undying" - is the way he restores the Aboriginal 'heroes' to the centre of the tale, in the process producing a scathing attack on a wide range of appropriative discourses - 'Christian, colonialist, on narratives of empire, on generic contamination and so forth. Mudrooroo's latest novel re-colonizes the Eliza Fraser story, Gothic literature, vampire narratives, and most importantly, Missionary impulses, in order to take back the centre.

CYNTHIA VANDEN DRIESEN
Edith Cowan University
Perth, Australia

**Colonizers' (Ad)missions - Australian Paradigms in the Works of Prichard,
Malouf and Patrick White**

(C10)

In exploring the literary constructions of cultural dependence and interdependence that could shape post-colonial futures, few motifs are of more interest in the Australian context than the relationship between the white settler and the indigene. J.J. Healy's *Australian Literature and the Aborigine* has shown how the contemplation of the Aboriginal figure was for many writers a mode of facing up to what their presence in this part of the world meant, a mode of self-understanding.

This study of Prichard's *Coonardoo*, Malouf's *Remembering Babylon*, White's *Voss* and *A Fringe of Leaves* will highlight a range of ambivalences, contrasts and similarities in a continuing preoccupation. This can perhaps best be described as a mode of charting post-colonial possibilities, no less than how the white colonizers' migration may be rendered as a transmigration; his (ad)mission into the cultural world of the indigene.

JESUS VARELA-ZAPATA
University of Santiago de Compostela
Lugo, Spain

**Staying on after Empire: The Changing Role of Church Missions
from Colonial to Post-colonial Times**

(A1)

The religious or spiritual implications of colonisation are clear in the work and words of Conrad (colonists are referred to in *Heart of Darkness* as "pilgrims") or Stanley (saying God has chosen King Leopold to carry out a divine intervention in Equatorial Africa).

Church missions were, however, the most obvious manifestation of the spiritual overtones of the imperial enterprise. They were very often one more aspect of the political, economic and military occupation of colonial territories, as it is reflected in *Things Fall Apart*, the best known literary piece on European intervention in Africa.

In this paper we will consider this political dimension of missions in the colonial period, as seen in Achebe, as well as the changes they had to undergo after decolonisation so as to adapt themselves to the new post-colonial balance of power. This can be exemplified, among other novels, in V.S. Naipaul's *A Bend in the River*. Their capacity to play a different role meant that missionaries were the main group originally related to colonisation who were able to stay on after their political, economic and military counterparts had to leave the now independent societies. However, we have to conclude that, for all this apparent success, it is clear Naipaul's perception of the missionary is not much more positive than Achebe's.

WALTER VEIT
Monash University
Melbourne, Australia

**The Missionary and the Scientist: Two Types of Anthropology
in Post-colonial Australia**

(C1)

During the 1890's and the early 1920's two different ethnologists worked side by side in Central Australia but never met: the one, Carl Strehlow, born in Prussia and educated in Neuendettelsau, Lutheran pastor and missionary for the Finke-River Mission in Hermannsburg (1894-1922), who recorded the myths, legends and cultural practices of the Aranda and Loritja west of Alice Springs; the other Baldwin W. Spencer (1860-1929), educated at Victoria University, Manchester, and Lincoln College, Oxford, friend of the great biologist Moseley, of the cultural anthropologists Tylor and Frazer, first professor of Biology at the University of Melbourne, who spent most of his research time with Gillen among the Aborigines in Central and Northern Australia. The paper will analyse how and to what extent their research was guided by their specific hermeneutics based on specific images of "primitive man". Their hermeneutics become clearly visible in their perceptions and recordings of Aboriginal languages and religious belief systems. But they are also indebted to conflicting perceptions of science emerging, on the one hand, from an empiricist paradigm becoming dominant in imperial Britain; and, on the other, from a paradigm founded in history and theology prevalent in Germany. It is little wonder that the findings of both researchers dominated the perception of Australia for a long time in their home countries. But while Spencer's achievement is still the foundation stone for Australian anthropology, Strehlow's (and those of other German missionaries) have yet to be made known.

ANDREA VIALA
Universität Giessen
Giessen, Germany

**The ABC of Colonialism: Education in the Caribbean in George Lamming's *In The
Castle of My Skin* and Earl Lovelace's *Salt***

(C7)

The school system in the anglophone Caribbean is no longer directly controlled by Britain, but - in spite of a gradual regionalisation - colonial ideas and values have survived in the curricula and in the structure of education. As a result, generations of pupils were taught to regard British language and culture as normative, and to conceive of their own actual surroundings as marginal and deformed.

In my paper I would like to reflect on the representation of the colonial aspects of education in the anglophone Caribbean, and their effect on the individual - as well as on the community - in George Lamming's *In the Castle of my Skin* and in Earl Lovelace's most recent novel *Salt*. Both novels deal with the way in which school education creates a fictitious image of the Caribbean. This image is in no way related to the historical and social realities in the islands. Alford George in *Salt* as well as 'ÆG' in *In the Castle of My Skin* are products of this education. I would like to discuss the strategies they develop in order to 'decolonize' their intellectual training and to come to terms with the fragmentation of their minds caused by the

discrepancy between what they have been taught at school and their personal experience of the colonial condition.

ANDRÉ VIOLA
Université de Nice
Nice, France

The Inscription of Mission Work in British Popular Fiction (1900-50)

(A3)

Popular fiction - which can be defined only by a varying cluster of parameters - is first and foremost a privileged reflector of a given period, since it responds to the expectations of a majority of readers. In the first half of the twentieth century, popular fiction offers a generally negative presentation of the motivations, methods and results of mission work. The missionaries do not come under criticism for their collusion with the forces of imperialism, but rather for having created a Frankenstein's monster out of a human material totally unsuited to receiving the Christian message. Thus the novels repeatedly foreground converts who turn into political rebels and threaten British hegemony for a time. In that respect, popular fiction echoes the conservative anxieties of British administrators and colonizers. But in a sense, it correctly detected the long-term potential for change which accompanied Christian penetration and was to be felt behind most nationalist movements in pre-independence times.

TOBIAS WACHINGER
Universität München
München, Germany

Missions in Reverse?

(D3)

"Europe must begin to restructure the tissue of lies [about blacks] that continues to be taught and digested at school and home," writes Caryl Phillips in 'The European Tribe': "And Europeans have to understand this for themselves, for there are among us few who are here as missionaries." Phillips's rather defeatist statement seems to be contradicted by a strong on-going interest of post-colonial writers, especially among the increasing number of those who have settled in the centre of Empire, Great Britain, to not only change the still prevailing metropolitan misconceptions of 'colonials', but also thereby to erase or even revert the continuing asymmetrical power relations. While David Dabydeen refers to the first generation of Caribbean writers living in England as "missionaries in reverse," a considerable number of 'postcolonial' novels deal with the issue of such a 'mission in reverse' in liberatory, deconstructive or ironical ways. Nevertheless, Phillip's point is worth a further investigation. If there are indeed many writers who want to be "here as missionaries," the question is rather in how far the whole concept of a 'mission in reverse' is feasible. Looking (among other texts) at one of the most recent examples of such a counter-colonial attempt at enlightening the 'mother country', Christopher Hope's novel significantly called 'Darkest England' (1996) - a satirical rewriting of classic colonial texts like Livingstone's 'Missionary Travels' or Conrad's 'Heart of

Darkness' -, I will deal with the following questions: How and to what effect do post-colonial 'missions' work and what textual strategies do they employ? What kind of (secular) concept of mission is dealt with? Can 'missionary' texts achieve to enlighten their metropolitan readership, or are the inscriptive practices, the choice and exposure of an explicitly western colonial mode of writing, subject to processes of (neo-)colonial patronage and control that make the 'missionaries in reverse' reinscribe what they seek to negate?

MARITA WENZEL
Potchefstroom University
Potchefstroom, South Africa

The "Doubleface" of Woman in South African Fiction by Gordimer and Joubert

(C5)

It is generally accepted that women have been marginalized on account of their gender and that third world women have been "subjected to additional systems of power imbalance based on race" (topic description). The concept of marginalization on account of race has been extensively explored in the case of black women in South African fiction by authors such as Tlali, Head and even Joubert, but has it perhaps obscured the many-faceted problems of gender also shared by white women? Has the focus on the victims of colonization "othered" the colonizers and relegated them to stereotypical roles?

White women in South African fiction are often depicted as religious types like *tant Sophie* in *Too Late the Phalarope*, stolid stereotypes of the mother figure like *tant Sannie* in *The Story of an African Farm* or ostensibly literated like Rosa Burger in *Burger's Daughter*. In most cases they function within the limited confines of family, church and home. As a result, they lack scope of vision and compassion with the human condition. Most of all, they manifest no sense of political awareness. Is this a justified perception of the Afrikaner/English woman or is it merely the impression/interpretation of the author(s)?

I have chosen two texts published during the last decade by contemporary South African women writers, one English and one Afrikaans, to examine their perceptions/interpretations of the contemporary female heroine: Nadine Gordimer's *A Sport of Nature* and Elsa Joubert's *Die Reise van Isobelle* (which has not yet been translated into English).

Firstly, I shall focus on the evolution of political consciousness in the two female characters, Hillela and Leo respectively to determine how they conform to, or counteract, the stereotypical perceptions of white women in South African Literature. Secondly, determine how they develop from situations of dependence to independence and finally interdependence as a norm for the future. Finally, I would like to consider how effective the various resolutions are and what they predict for the future South African society.

REINA WHAITIRI
University of Auckland
Auckland, New Zealand

Indigenous Women in New Zealand and the Effects of Colonialism and Missionaries
(B4)

By 1870 the colonisation of the indigenous people of New Zealand was well under way. The colonisers, with superior numbers and weapons, had all but vanquished the military capabilities of the Maori. The drastic decline in the Maori population, due to poor health, loss of land, displacement, imprisonment, being cut off from traditional food sources, starvation, lack of appropriate education, began to take its terrible toll. The group most affected by this second stage of colonisation was Maori women and children.

Pakeha (European) men discovered that if they married Maori women, or took Maori common-law wives, they acquired land. Once titles to land were firmly in hand they abandoned the women and children thus alienating generations of Maori from their traditional birthright, their turangawaewae.

Missionaries, with all good intentions, set up boarding schools for Maori girls where they were trained to be domestics, good wives and mothers, and menial labourers, and there was strong religious indoctrination, inculcating English and Christian morals, values, and attitudes.

The health and general welfare of Maori women was woefully neglected despite the ravishing effects of diseases previously unknown to Maori such as measles, tuberculosis, whooping cough, and chicken pox. Institutionalised racism was accepted government policy.

So rapidly had the Maori population declined that Pakeha were convinced we would be extinct by the 1950s. There were many who believed that all that could be done was to "smooth the pillow of a dying race". Maori women, many hundreds of whom are solo mothers, have since risen to the challenge, and today the growth rate of Maori and Pacific Islanders far exceeds that of Pakeha. The associated problems related to this phenomenon form the basis for major reforms within Maoridom with repercussions for the wider society.

RAJIVA WIJESINHA
Sabaragamuwa University
Belihuloya, Sri Lanka

Forms of Commitment: Sublimation and Sexuality in *The Raj Quartet*
(B6)

Paul Scott's *Raj Quartet* is rightly recognized as a brilliant analysis of the end of empire. However, not only because of the romantic television version, critical attention has been focussed on the contrast between villain and heroine, who are taken as symbolizing the two types of imperial attitude. The relationships that are explored between different types of villainy and different types of heroism have not been subject to careful analysis.

In a companion paper to the present I have looked at the connections between the different approaches of male colonial administrators, almost all of whom Scott subjects to severe criticism, though this is lost in the special attention paid to Merrick. Here I will consider the connections between the different attitudes of the women who wish to establish a spiritual connection with the land. The links between the missionary women who are forced to admit,

melodramatically, their failure and those who express allegiances through sexual commitment will be considered. In the process I will contrast these outgoing commitments with commitments, sexual and ostensibly spiritual, that are based on the need to shore up the self.

JANET WILSON
Nene University College
Northampton, England

Postcolonial and Colonial Constructions of Nationality in New Zealand Literature
(D14)

Tensions between the continuity and the contrast offered by New Zealand's historical colonial identity and dependence on Britain, or its contemporary postcolonial voices proclaiming autonomy, independence and self assertiveness, recur in a range of texts. These suggest that national identity does not so much 'emerge' historically as become refigured through a revision of fundamental parameters and stereotypes. This paper will argue that New Zealand's geographical location, for example, such as its proximity to the Antarctic, a new site of investigation in the writings of poets like Bill Manhire, Chris Orsman and Cilla MacQueen, is as dominant in reshaping national identity as it was in earlier concepts of New Zealandness. Furthermore the post-colonial consciousness which appears in post-1960s writing (reflecting globalisation of culture, market forces, the Treaty of Waitangi, MMP), while manifesting cultural inclusiveness and ethnic awareness, is still underpinned by neo-colonial modes of thought. These imply some limits to the redefining of nationhood. Drawing on Lacanian and Kristevan psychoanalytic theories the paper will locate representations of national identity in contemporary texts in relation to the colonial religious, cultural and political constructions which dominated those of the 1930's and 40's, such as Sargeson's and Curnow's.

ADI WIMMER
Universität Klagenfurt
Klagenfurt, Austria

The Chant of Thomas Keneally: Jimmy Blacksmith and the Federation of 1900
(C17)

The action of Thomas Keneally's "The Chant of Jimmy Blacksmith" takes place in the months during the Federation. Keneally uses this historic event, which is one of the cornerstones of present-day Australia, as the backdrop to his attack on Australia's racist colonization of its indigenous peoples.

Jimmy does not know it, but Federation will mean an entrenchment of Terra nullius policies, an escalation of both genocidal and assimilationist policies, and the disbanding of any remaining checks by the London government on the settlers' racism. And yet, Jimmy, in his naivete, is all for Federation.

Keneally's 'half-caste' tragic hero is a character we encounter also in European and North American fiction: the man torn between two worlds, belonging to neither. His outer side

is black, and he wants to scrub that blackness off at all cost. His foster parents tell him he has a white inner side to him which needs to be cultivated by imitating the ways of his colonizers, and Jimmy eagerly embarks on a path of self-colonization. He is at turns colonizer and colonized: A colonizer when he serves in the police force and becomes inculpated in the brutal murder and sodomization of a fellow Aborigine, a colonized subject when he vainly tries to slave his way into white society.

This paper will attempt to

- trace the minutiae of Jimmy's progress from colonized to colonizer and back, and
- to demonstrate how Fred Schepisi echoes the colonizer/colonized dichotomy through a shifting indoors/outdoors perspective in his film adaptation of Keneally's novel, in which he validates the outer side of Jimmy together with Australia's outback.

BRIAR WOOD
University of North London
London, England

Rewriting the Pacific: Shamanism and the Poetry of Albert Wendt

(D4)

This paper will open with a brief discussion of recent developments in the representation of the Pacific in literature, intended to establish the significance of Albert Wendt's exploration of spatial metaphor. The argument will focus on the way Wendt's writing reconfigures the Eurocentric concept of the Pacific as a blank space with the idea of the Pacific as a geographical place and an imaginary space that is occupied, multiple and various. Wendt's notion of the importance of the 'vaa' space, a relationship space that links individuals will then be linked to Bhabha's notion of the inbetween' space of postcolonialism and to the way Wendt writes about the mixed cultural context of contemporary Pacific life. The poet's references to the relationship between the idea of shamanic identity and his role as a recorder of his existence in Fiji, Samoa and Aotearoa/New Zealand will be discussed. Particular attention will be paid to the significance of the shamanic role in crossing what Mick Taussig describes as the death space' of colonialism, to Wendt's insistence on the importance of non-European histories in the Pacific and on the relationship between the role of shaman and that of taulaaitu (Samoan spirit medium).

CYNTHIA WYATT
Universitat Rovira i Virgili
Tarragona, Spain

Resistance through Sub/mission in R.K. Narayan's Novels

(C9)

R.K. Narayan was among the first generation of Indian authors to resist Western cultural dominance. Renouncing the romantic literature and utopian fiction imported from Britain, he developed a personal style and dealt with objective national themes: the diversity and

idiosyncrasies of the people of India, the complexity and the sophistication of its religious philosophy and the wealth of its deep-rooted historical traditions.

The urge to resist such dominance was certainly due to an early conflict he had to contend with, being, as it were, the only Indian Brahmin in the Albert Mission school, which he started attending at the age of eight. Religion, not the autochton one, was a key subject highly praised by his scripture teacher. The latter had great admiration for "Jesus who cured the poor" and little respect for "Sri Krishna who only went gadding about with dancing girls."

This paper will show how R.K. Narayan has resisted imported Western fashions (clothing, for example), and ideas (romantic love, contraception), by calling attention to his Hindu religious symbols. However, the tool of his resistance has been Sub/mission: he wrote in English, of his own admission, to have his novels published in Britain. His use of humour and his gentle irony were means to avoid offending too harshly.

ELAINE YEE LIN HO
University of Hong Kong
Hong Kong, China

Mandarins, Missions, Memoirs: Expatriates in the Chinese Civil Service

(B8)

This paper focuses on the situation and subjectivities of foreigners who work for and with the Chinese government from the last decades of the imperial Qing dynasty to the years of nationalist rule. While the historical rupture between empire and republic happened in 1911, expatriates in the civil service contributed to the continuity during the political and civil upheavals of the period. Few in number, they cannot be said to constitute a subaltern class, but in their subject formations, they are shaped by ideologies different from both the native Chinese civil servants, and western imperial and colonial administrators. This, in turn, raises questions about their cultural and communal identifications and alignments. Another aspect of the paper explores the continuities and disjunctions between them and the later expatriate magistrates who are empowered by the colonial government in Hong Kong. Texts discussed in the paper will include Paul King's *In the Chinese Custom Service* (1924), L.C. Arlington's *Through the Dragon's Eyes: Fifty Year's Experience of a Foreigner in the Chinese Government Service* (1931), and Austin Coates's *Myself a Mandarin* (1968).

DRAGANA ZIVANCEVIC
Edith Cowan University
Perth, Australia

Preliminary Proposal: Spanish Colonial Missions in the Antipodes

(C1)

Traditionally, colonies have been a very fertile ground for the work of missionaries who saw themselves as the principal agents for the conversion of native peoples into Christianity and their 'civilization'. Australia, as the youngest of world colonies, has experienced various forms of colonization and missionary activity. Spanish missionaries have always accompanied

explorers and 'conquistadores' across the Atlantic and later across the Pacific. Together they also wrote the Iberian Empire. In the missionary sense, Australia became a Spanish colony when Spanish Benedictines founded an aboriginal mission in mid-nineteenth century.

Writing in a colony is an act of constructing that space which can be either a simple contact zone, a frontier, or a space seen as a juxtaposition of races, languages, cultures, institutions. From my point of view, Australia has been a multicultural society from the beginning of the colonization. The texts produced in Spanish around the New Norcia Monastery/Mission offer a multicultural/multilingual dimension to this specific colonial situation where, at the turn of the twentieth century two great empires meet again: the former Iberian empire in the context of the colony still belonging to its arch rival, the British empire. Those polyphonous texts exploit a traditional Latin American colonial form of relation, a subgenre of legalistic tradition of the eyewitness account of heroic voyages and great deeds. What is very different is not only the post-colonial condition of Spanish missionaries in relation to their own country of origin, but also the contested colonial space of their adopted country and the object of their missionary activity. Nevertheless, missionary exercise is intrinsically colonial in its intent.