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Ministry of Higher Education and Scientific Research
University of Ammar Thelidji - Laghouat
Faculty of Letters and Foreign Languages
Department of English



Third World Literature Courses

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Level: Master Two LMD
Specialty: Literature and Civilization

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Introduction

This module is labeled Third world literature. It is destined to Master Two students who are specialized in literature and civilization at Ammar Telidji University, Laghouat. It offers an overview about the scope of the Third World Literature with its accompanying theoretical background including Postcolonialism, postmodernism and Saidian Orientalism. This module is critically significant because it opens new horizons for master two students to make their minds about their area of interest, as they are in the final phase of preparing their graduation's dissertation.

General Course Information

Teacher: Dr. Selt Djihad Afaf

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Module: Third World Literature

Teaching Unit: Fundamental

Level: Master Two

Number of Hours per week: One (1hour3o)

Course Delivery Modality: Lectures

Duration: 10 Weeks

Evaluation method: 100% Exam

Coefficient: 2

Credit: 4

Evaluation Method and criteria: Third World Literature exam's evaluation depends on a variety of criteria that assess students' comprehension, critical thinking, and analytical skills. These are some evaluation criteria that are taken into account when correcting the students' exam sheets:

- Their ability to display a sophisticated command of language to eloquent ideas coherently and effectively.
- The students' tendency towards recognizing and discussing the impact of colonization and the post-colonial struggle with reference to postmodernism(as most exam questions pivot around these topics).
- Their aptitude for writing an essay that is coherent, well-developed with clear answer that goes beyond surface-level interpretations.
- Measuring the students' ability to write a literary analysis in a detailed and insightful manner depending on specific passages or chosen quotations taken from novels dealt with in lectures.
- Their adherence to the exam instructions. This means that students should ensure that their answers adhere to pre-determined guidelines, directions, or prompts provided for the exam.

Course description

From the outspoken to the subtle, literary texts are garnished with mosaic of thoughts, emotions and cultural diversity. Besides their aesthetics, they tend to formulate edifying portals through which multiple nations, civilizations and cultures are depicted. The purpose of including literature in EFL (English as a Foreign Language) classes has always been linked to its nature as it encompasses multiple educational, linguistic, and cultural perks. Integrating literature into EFL curriculum can boost language learning and make the language acquisition process more engaging and momentous. In the case of Master Two students of English Literature and civilization, the importance of Third World Literature module can be seen through its convenience in challenging and deconstructing the misconceptions about non-Western cultures. It opens new gateways for students to apprehend and appreciate different kinds of literature ranging from postcolonial nations.

In order to achieve a smooth understanding of its scope, students in this course are exposed to different literary texts (novels in most cases) that deal with different bodies of literature deemed as Third World ones. They are asked to read novels, write essays about them as homework, share their impressions about their thematic constructions and comment on the writers' styles. This helps them to allocate the chosen novels culturally and decide which literary movement pertains to them best. Furthermore, implementing a Third World literature course in the master level is beneficial to the students as it fosters their criticality and cross-cultural empathy. The literary styles and techniques employed by Third World authors who represent different parts of the world (Africa, Middle East and South Asia) contribute to attain

a broader understanding of postmodern and postcolonial narrative techniques, language use, and storytelling traditions which vary according to culture.

Course Objectives

The main objectives of this course are:

- To familiarize students with the diversity of literary productions across the world especially the ones ranging from Africa, South Asia and the Middle East.
- To walk them around the multifaceted crises that has impacted the lived experiences of “Third-World” inhabitants from the period of colonization to the present-day globalization.
- To foster the students’ critical thinking and communication skills through academic essays, and class discussion following an effective dialogic approach.
- To cultivate the students’ cultural empathy through analyzing multiple texts from different cultural backgrounds within the context of Third World Literature.
- To enrich their knowledge about postcolonial theory and its key concepts and trace where it intersects with postmodernism.
- To make them able to theoretically approach literary texts using postcolonialism and Saidian Orientalism.

1. Lecture One Third World Literature: Definition and Origins

Time Frame: One Session.

Course outline:

- ✓ Course Objectives.
- ✓ Defining the concept of Third World Literature.
- ✓ The Origin of the Appellation.
- ✓ Concept Criticism.
- ✓ Task.

Course Objectives:

- ✓ To make students able to understand and define the concept of third World Literature.
- ✓ To be able to trace the origins of the appellation and historical context of its emergence.
- ✓ To foster the students' critical thinking via providing them with the controversial criticism of this term.

1. Defining Third World Literature:

With the dawn of the twenty first century, rapid changes occurred in the world that altered its scenery. These changes were for the most part due to the political, economic as well as social effects of the First and Second World Wars. The end of the Second World War resulted in the division of the world into first, second and third. The First World refers to the United States of America, Western Europe and their allies. The Second World pertains to the Communist Bloc composed of the Soviet Union, China, Cuba and their supporters. Nevertheless, the Third World is the appellation given to the nations who were previously colonized and that aligned with neither party.

Dividing the world into three blocs has resulted in the categorization of literature in a controversial manner. When the term was introduced, the Third World chiefly consisted of the developing world, the former colonies of Africa, Asia, and Latin America. Nevertheless, the term lost its clarity and considered fairly outdated due to its association with the Cold War-era geopolitical divisions which vanished with the end of the Cold War and the growing economic competitiveness of some of the developing countries such as India. In the current times, the term started to be replaced with others including "Global South" or "developing world."

2. The Origins of the Appellation:

Third world literature covers a wide array of literary expressions, including novels, poetry, short stories, and plays. These works frequently address issues related to the social, political, cultural, and economic struggles of the nations that have commonly survived historical defiance such as colonization, imperialism and economic exploitation. Themes in Third World literature often investigate topics connected to identity crisis, post-colonialism, diaspora, and

the impact of globalization. In 1986, the American literary critic, philosopher and Marxist thinker (as he labels himself) coined the term Third World Literature. With the publication of his article entitled: *Third World Literature in the Era of Multinational Capitalism*. According to Britannica, the appellation of Third World pertains to a political designation that was firstly used in 1952 According to Robert Tally Jr, In *Third-World Literature in the Era of Multinational Capitalism*, Jameson restores the conception of national allegory, he argues that:

“Third-World texts, even those which are seemingly private and invested with a properly libidinal dynamic — necessarily project a political dimension in the form of national allegory: *the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society*” (69 italics in original).

Jameson’s Statement about Third World Literature sparked a heated debate and criticism among postcolonial scholars, who discarded Jameson’s argument and deemed it inappropriate. Being categorized and framed by a white critic was alone a commotion inciter, let alone the details of Jameson’s argument which were for the most part mislaid in the uproar. (Tally)

3. Third World Literature : Concept Criticism

The use of term "Third World Literature" has been deemed controversial and criticized for its Eurocentric connotations. Scholars ranging from the so called “Third World countries” such as Aijaz Ahmed, use neutral or specific terms like "global literature," "post-colonial literature," or "world literature." Criticism of the appellation "Third World Literature" is rooted in its historical context, which reflects a Eurocentric and hierarchical view of the

world. This term emerged during the Cold War era, primarily as a way to categorize countries based on their political and economic alignment. The use of "Third World" to describe literature has been widely criticized for several reasons:

1. Eurocentrism and Hierarchical Connotations:

The term "third world" entails a hierarchical categorization that divides the world into the "First World" (developed, industrialized nations) and the "Second World" (former Communist nations during the Cold War). This stratification underpins a Eurocentric perspective that works on eternalizing the sense of superiority/inferiority.

2. Bipartite Classification:

The division into first, second, and third worlds reinforces the geopolitical complex and influences the cultural and economic realities of diverse regions. It fails to account for the versatile character of these countries and fosters a binary worldview.

3. Colonial Subtexts:

The term holds colonial connotations, sustaining a narrative of supremacy and subjugation. The use of the term "Third World" can be seen as an extension of the colonial classifications that positioned certain regions (including Africa, South Asia and the Middle East) as inferiors or backward.

4. Inaccuracy and Obsolescence:

The cartography of the world has drastically changed after the end of the Cold War era. This has pushed the terms "first," "second," and "third world" to Academic disfavor. In fact, there

are many countries which were considered "third world", they have lately experienced economic growth and which made the classification outdated, imprecise and misleading.

5. Diverse Experiences and Histories:

The rejection of the term comes as result of the refusal to gather multiple regions that have varied histories, cultures, and scopes under one name. It diminishes the value of the rich tapestry of global literature. It ignores the uniqueness of each literary tradition and reinforces stereotypes.

6. Decolonization of Culture and Language:

To achieve a full separation with their colonial pasts, postcolonial nations reject this appellation to accomplish a total break away from terms rooted in colonialism and imperialism.

Focused Questions

- Do you agree on the appellation of the Third World Literature? Justify your answer.
- Depending on your previous knowledge, why does the term create controversy?
- What is the best appellation that might be more relevant to the content of the so-called Third World Literature?
- Suggest a novel that you think it submits to the scope of “Third World Literature”.
- What do you think about its themes? Do they pertain to postcolonialism ?Justify.

Lecture Two: Commonwealth, Postcolonialism and Third World: Problematic Terminology

Time Frame: One Session

Course Outline:

- **Course Objectives**
- **Defining Commonwealth**
- **The shift from Commonwealth to Postcolonial Literature**
- **Tasks**

Course Objectives:

- ✓ To familiarize students with the concept of Commonwealth.
- ✓ To make them able to differentiate between Commonwealth and postcolonialism.
- ✓ To be able to make a conclusive judgement of terms related to the scope of Third World Literature.

1. Defining the Commonwealth

The Commonwealth is primarily a political alliance of 56 member states, most of which were former colonies annexed to the British Empire. It is an intergovernmental organization that endorses collaboration among its member countries. The Commonwealth spans all the continents and encompasses nations with different cultural, political, and economic backgrounds. This collaboration is promoted on the basis of their shared histories and promises developing countries with economic flourishing and political stability.

According to the Encyclopedia Britannica , the term of the Commonwealth “was an evolutionary outgrowth of the British Empire. Contemporaneous with its shedding of mercantilist philosophy, the empire began implementing “responsible government” (Britannica) it gathers Canada, Australia, New Zealand, South Africa, and Ireland in the mid-to late-19th century. It fosters the concept that these countries are still dependent on the British Empire but they have the privilege of being self-governed . The Imperial Conference of 1926 declared that such states were as:

autonomous communities within the British Empire, equal in status, in no way subordinate one to another in any aspect of their domestic or external affairs, though united by a common allegiance to the Crown, and freely associated as members of the British Commonwealth of Nations.(qtd.in. Britannica)

The Statute of Westminster (1931) allowed these countries to have a full command over their internal as well as external affairs without the “obvious” interference of Britain.

2. The Shift from Commonwealth to Postcolonial Literature

The shift from colonial to commonwealth suggested that the former colonies moved from the status of subservience to “equality” with their former masters. However, the term of commonwealth was disapproved by some scholars such as Griffith, Rushdie and Ashcroft; because it tries to gather a number of different indigenous cultures under than one name. It has also been rejected due to the colonial inclinations and the imperious connotations it holds. In this respect, Meenatshi Mukherjee argues that:

”The term Commonwealth literature has finally fallen into academic disfavor, one can see that its biggest problem indeed was the presupposition that an umbilical cord tied all there diverse bodies of writings from Australia, Canada, India, Nigeria, Kenya, Trinidad, Jamaica, Barbados and the rest to the mother country England, which absent centre set the evaluative norms. Absent – because literature from Britain was never seen as a part of this package”(Mukherjee, 12)

Hence, relying on the quote mentioned above, the use of the term “Commonwealth” is often coincided with Eurocentric point of view that places a huge emphasis on their colonial past. And like what is highlighted in Mukherjee’s quote, it tends to gather all the written material from different areas of the world under one denotation, which hints at the continuity of Britain’s control over the nations that she once ruled. Salman Rushdie in his essay entitled: *Commonwealth literature Does Not Exist* affirms that: “a body of writing created , I think , in the English language by persons who are no themselves white Britons or Irish citizens of the

united states of America.”(Rushdie, 63) For Salman Rushdie, the whole idea of commonwealth literature is a mere attempt to create an exclusive literary ghetto. He also adds that:

effect of creating such a ghetto was, is, to change the meaning of the broader term English literature which I'd always taken to mean simply the literature of the English language into something far narrower, something topographical, nationalistic, possibly even racially segregationist(Rushdie,70).

Rushdie, here, aims at highlighting the racial implementations of the term, justifying his refusal to such term as being built upon racist basis that serves the colonial hegemonic perspective. This latter has been widely challenged by most of the postcolonial thinkers -such as Rushdie, Spivak and others- in order to achieve a full independence from the previous colonizer who aims at destroying the colonial subjects' identity in favor of the supremacy of his own.

Thus the shift was gradual as the term “postcolonial” started to foreground the political spheres and dimensions of the text as well as the context of the literature, formerly known as “Commonwealth Literature”. Despite the fact that the term postcolonial has various definitions that pertain to various contexts, perhaps the one that could be relevant in this context is the one provided by Stephen Selmon who occupied himself with defining the term in relation to the literature produced by the formerly colonized subjects. Selmon's defines postcolonial literature in his essay *Unsettling the Empire*:

an outgrowth of what formerly were commonwealth studies... a study which came into being after English studies had been liberised to include American and then an immediate national or regional literature: Australian, Canadian, West Indian.(Selmon, 6)

Henceforth, according to him, postcolonial literature is the one that responds to the intellectual discourse of European colonization in Asia, Africa, and the Pacific. Post-colonialism as a genre of contemporary history questions and reinvents modes of cultural perception, the ways of viewing and of being viewed. As anthropology, Post-colonialism records humans' relations among the colonial nations and the subaltern peoples exploited by colonial rule.

Tasks

- A. In his brilliant article *The invisible man*, Salman Rushdie said that: "Commonwealth literature is a mental construct derived from colonial control of images. In other words, it is only real in the mind of the colonizer."¹
- a. Comment on the quote above.
 - b. Who is Salmane Rushdie and what are his major literary contributions ?
 - c. How does he approach the concept of the Commonwealth?

¹

B. “the creation of this phantom category served to obscure what was really going on, and worth talking about...if we were to forget about ‘Commonwealth literature’, we might see that there is a kind of commonality about much literature emerging from those parts of the world which one could loosely term the less powerful, or the powerless.... This seems to me to be a ‘real’ theory, bounded by frontiers which are neither political nor linguistic but imaginative.” Salam Rushdie, Commonwealth Literature Does Not Exist.

- a. Extract from the quote above the reasons that pushed Salman Rushdie, like other postcolonial scholars, reject the appellation of the commonwealth.
- b. To which extent you think these reasons are rational?
- c. Justify your answer.

C. Which of these concepts you think is more reliable to describe the literature that stems from the developing countries :

- a) Postcolonial literature
- b) Commonwealth literature
- c) Third World Literature
- d) Global South Literature

-Justify your answer.

Lecture Three: Edward Said Orientalism within the context of Third World Literature

Time Frame: Two Sessions

Course Outline

- **Course Objectives**
- **Defining Orientalism**
- **Edward Said's Orientalism**
 - *Orientalism* First Chapter: The Scope of Orientalism
 - *Orientalism* Second Chapter: Orientalist structures and restructures
 - *Orientalism* Third Chapter: Orientalism Now
- **Orientalism and Third World Literature**
- **Tasks**

Course Objectives:

- ✓ To introduce the concept of Orientalism to the students.
- ✓ To make them able to distinguish between Orientalism the original concept and to its criticism that is provided by Edward Said.

- ✓ To be able to draw a link between Saidian Orientalism and the scope of the Third World Literature.

1. Defining Orientalism

Ever since the dawn of creation, the world has been subject to binaries, the dominant and the dominated, the colonizer and the colonized and finally the West and the East. The appellations are infinite, but they still engage perpetual controversies. When it comes to the most notable division of East and West, it is legitimate to claim that the origins of this paradox can be traced back to the period of discovery and overseas explorations, which lasted from the early 15th century to the early 17th century. When Europeans had their first encounters with what they deemed as their “other”. Long voyages and wild journeys were embarked by multiple European explorers to travel around the world, and what they have discovered was the tropical Orient.

Romanticizing the Orient and viewing it as an exotic and wonderful place had been frequent and commonly attractive during the Middle Ages. The astounding and fantasy-like tales about the voyages of Marco Polo; John Milton, a literary laureate of the time depicted one of the enchanting inquisitiveness of the Far East when he wrote of

the barren plains Of Serieana,

where Chineses drive

With sails and wind their easy wagons light (Paradise Lost, m.435--9)

Milton, like many seventeenth-century Puritans, related the East with sumptuousness and extravagance. He pictured Satan at the heights of a throne of royal state “which far Outshone the wealth of Orcus and of Ind, Or where the gorgeous East with richest hand Show'rs on her kings barbaric pearl and gold”(Paradise Lost, II.1-4) Milton used the expression of 'the gorgeous East' which was reused again by Wordsworth in his sonnet 'On the Extinction of the Venetian Republic', written in 1802, which begins. 'Once did She hold the gorgeous East in fee'. Into that word 'gorgeous' are subsumed many of the qualities which made the East alluring. Writers in the 18th century, in particular, enthusiastically fantasized the imaginative ways to portray Eastern scenery, Eastern characters, and Eastern plots. In 1710-12 Ambrose Philips translated his Persian Tales from a French compilation.

2. Edward Said 's Orientalism

In the European Orientalist discourse, The Orient has always been portrayed as the literal contradictory representation of the West. It embodied everything that the West did not, attaining positive qualities to the West and the negative ones to the east. They justify their claims by alleging that since the West was the one who found the East, not the other way around, it has the right to impose its language, culture and faith on the Orient with barely any admiration for the local culture.

Nevertheless, these false assumptions were put into question by the Palestinian-American scholar, Edward Said, whose criticism to the concept overturned the Western world's irritation. He decodes all the hex of Westerners on the Orient and brings to the fore a complete interpretation about the strategies pursued by the West to keep the East under power in his chef d'oeuvre *Orientalism*, published in 1978.Said engages in the core topics and

theories that pivots around Orientalism in the book's introduction. The world, according to Said, is divided into two blocks: the Occident and the Orient, two contra dichotomies. The Orient is depicted as negative, backward, and stagnant; on the other hand, the Occident is habitually pictured as optimistic, advanced, and dynamic.

Orientalism cannot be condensed to the mere idea of the Western academics studying the Orient; it is a mode of thinking, or as Said puts it, "a form of thought," that is based principally on the discrepancy between the Orient and the Occident. This distinction acts as the foundation for the Western discourse about the Orient. Orientalism, on the other hand, is not merely a work of fiction; it can also be considered as means for the West to deal with the Orient. In this vein, said suggests that "European culture gained in strength and identity by setting itself off against the orient as a sort of surrogate and even underground self" (Said 3). The European Orientalism puts a premium on harnessing every possible way to sustain the idea of the Orient being the inferior other of the East. While doing so; Europe maintains the hegemonic perspective that it followed to justify its expansionist greed.

a. Orientalism First Chapter: The Scope of Orientalism

The first chapter delves into Orientalism's geographical, philosophical, and political aspects. In this chapter, a number of speeches and texts are examined, all of which emphasize the concept of "knowing better" i.e., Europeans claim to know more about the Orient and therefore have the right to rule over it and govern every aspect of its existence. This designation evolved to become the pillar for Western political supremacy, and it is the seed of the Western superiority and Eastern inferiority ideology.

“If the essence of Orientalism is the ineradicable distinction between Western superiority and Oriental inferiority, then we must be prepared to note how in its development and subsequent history Orientalism deepened and even hardened the distinction” (Said 42). As a result, the philosophy of Western hegemony was condensed so that both Westerners and Orientals could understand it. This concept was also used by European powers to explain their geographical and political dominance of the Orient, as well as to develop theories and philosophies that asserted Orientals' inferiority to Europeans. Thus, everything concerning the Orient was seen as belonging to the West by right.

b. Orientalism Second Chapter: Orientalism Structures and Restructures

Said gives a historical account of the rise and evolution of what he refers to as "Modern Orientalism" in this chapter. According to Said, early Orientalism (from the nineteenth to the twentieth century) can be seen in Western representations of Eastern civilizations in the arts and academia. The Oriental civilizations are typically portrayed as a threat to Western growth and civilization in these depictions.

Modern Orientalism ushered in a cultural revolution in Europe, when it began to examine the Orient from a variety of viewpoints rather than the theological viewpoint that prevailed prior to the 19th century. Modern Orientalism for Said is focused on accumulations, or what he refers to as "a systematic accumulation of human beings and territories," which contributed to the rebuilding of the Orient in order to fulfil Western purposes of securing control over the East.

In his second chapter of the same book, Said sheds light on two major figures that helped to establish Orientalism as a discipline: Silvester de Sacy and Ernest Renan. According to Said, Silvester de Sacy is linked to the rise of modern Orientalism since he was the first to gather a collection of texts to research the Orient. Sacy developed a variety of important principles as a result of this, including "chrestomathy," which refers to a list of selected passages that Sacy used to describe the Orient to the West. These passages, on the other hand, were altered, annotated, and distorted in order to protect and serve the Western authoritative point of view on the Orient.

c) *Orientalism* Third Chapter: Orientalism Now

- ✓ **Latent Orientalism:** is a set of thoughts about the Orient that people have formulated as a result to the stereotypes forwarded by the West. It is the ascribed certainty and knowledge regarding the essence of the Orient, or what the Orient means to Westerners. Its central content is based on suppositions and biases towards the East as being backward, stagnant, and inferior to the Occident.
- ✓ **Manifest Orientalism:** unlike Latent Orientalism, Manifest Orientalism is the conscious, outspoken sort of latent Orientalism. It covers all advancements in our understanding of the Orient, as well as all information and policies developed to look into its scope. It is the translation of thoughts and perceptions vis-à-vis the Orient into words and actions.

3. Tasks

I. Part One

Students are expected to reflect on the following questions:

- ✓ Evaluate the relevance of Orientalism in contemporary society. How are Orientalist narratives perpetuated in media, popular culture, and political discourse, and what are the implications of these representations?
- ✓ How does Orientalism intersect with colonialism and imperialism? Analyze how Orientalist discourses justified and reinforced Western domination over Eastern societies during the colonial era.
- ✓ Discuss the historical context in which Orientalism emerged. How did European colonial expansion and encounters with Eastern cultures shape Western perceptions of the "Orient"?

II. Part Two

Students are asked to read the following quotes and analyze them:

- ✓ “Unlike the Americans, the French and the British—less so the Germans, Russians, Spanish, Portuguese, Italians, and Swiss—have had a long tradition of what I shall be calling Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other.” (Said, 1)
- ✓ “The distinction I am making is really between an almost unconscious (and certainly an untouchable) positivity, which I shall call latent Orientalism, and the various stated

views about oriental society, languages, literature, history, sociology and so forth
which I shall call manifest Orientalism.” (Said, 206)

Lecture Four: The Intersection of Postmodernism and Postcolonialism in the Scope of Third World Literature.

Time Frame: one session

Course Outline

- Course Objectives.
- An Overview about Postmodernism.
- Postcolonialism definition and Selected Key Concepts.
- The Intersection of Postmodernism and postcolonialism
- Tasks.

Course Objective

- ✓ To cultivate the students' critical thinking skills, expand their cultural literacy, and empower them to engage thoughtfully with the complexities of postcolonial Literature.

- ✓ To make students examine how postmodernism meets Postcolonialism as they both address issues of identity, diversity, and difference.
- ✓ To enable them to explore how marginalized voices and perspectives are represented in postmodern texts and artworks, and discuss the role of power dynamics in shaping cultural discourses in relation to Postcolonialism.

1. Postmodernism : an Overview

Postmodernism is estimated to start from the mid twentieth century. Its influence is tracked through the spirit of questioning and skepticism that denies of the existence of absolute truths. The movement constitutes a rejection of maxims as well as generic realities and welcomes revisions of modernist ideologies related to art and history.

With its impulse towards reviewing the rational outcome of the Age of Enlightenment, postmodernism criticizes the universal validity of stable identities and knowledge, claiming that this latter is socially c postmodern age is referred to the age of indeterminacy; nothing is sure or certain anymore. This feature that is warmly welcomed by novelists has become one of the characteristics of the postmodern novel on merit. This sense of indeterminacy is fueled by the current human sense of being fragmented.

This latter is consolidated by the spread of the Nietzschean notion of Death of God that transmitted this sense to fragmentation to different spheres of life. Indeed, this uncertainty and fragmentation is reflected in the disconnection of the story parts, collage, mixing of genre that take place unexpectedly. Also, the postmodernist novel reflects perfectly how the post-modern era rejects canonization and embraces multiplicity of voices, ideas and orientations.

2. Postcolonialism Definition

The term postcolonialism is used to describe the cultural effects of colonialism on societies. Edward Said is one of the major pillars in the advancement of postcolonial theory. His research about the western representation of Non-European subjects enriches what is called now postcolonial discourse. Postcolonial discourse, in fact, is the outcome of the work of several writers, along with Said, as Aimé Césaire, Frantz Fanon, Ngũgĩ Wa'ĩthĩngĩ, Bill Ashcroft and his collaborators, Gayatri Spivak, Homi Bhabha, Aijaz Ahmad and others. It is a discourse that came as a reply to the imperial European discourse and its distorted representation of the ex-colonies.

There is a plethora of definitions that is attributed to the term postcolonialism pertaining to various contexts. G. Rai views postcolonialism as “an enterprise which seeks emancipation from all types of subjugation defined in terms of gender, race and class”. Postcolonialism thus does not introduce a new world which is free from ills of colonialism; it rather suggests both continuity and change (2).

3. Selected Key Concepts

- 1. The Subaltern:** The subaltern is a term used in the Postcolonial Theory to refer to the inferior , unvoiced ,weak , lowest groups in a society. The subaltern classes are

always under the hegemony of the controlling classes whether these classes are interior (landlords, rich people...) or exterior (colonizer). According to GayatriSpivak in her essay *Can the Subaltern Speak?*The subaltern are "... men and women among the illiterate peasantry , the tribals ,the lowest strata of theurban subproletariat" (Spivak 25).

2. Abrogation: Abrogation is a term used to describe the way the post-colonial writers use the language of the colonizer as an instrument to fight back the cultural hegemony of colonialism. Bill Ashcroft, Gareth Griffiths and Hellen Tiffin in their book "post-colonial studies ,the key concepts" define abrogation as "the rejection by post-colonial writers of a normative concept of correct or standard English" (3).

3. Appropriation: A term used to describe the ways in which post-colonial societies take over those aspects of imperial culture ,language, forms of writing, film, theater, even modes of thought such as rationalism, logic and analysis –that may be of use to them in articulating their own social and cultural identities.(Ashcroft et al 15)

4. Hybridity: Hybridity is a frequent term used in postcolonial theory and it means" the creation of new transcultural forms within the contact zone produced by colonization "(Ashcroft et al 108). The term was originally used in biology but Homi Bhabha coined the term and used it in a literary context. Bhabha analyses in his works the relation between the colonizer and the colonized and he concludes that they are interrelated because the two cultures are in a continuous interaction

4. The intersection of Postmodernism and Postcolonialism

The postmodern novel has provided a textual space that can be regarded as a tribune through which writers find comfort to express themselves not as mere individuals but rather as samples of a larger community, a deeper history and a bigger struggle. In this context, it becomes necessary to mention the role of postcolonial literature which forms a counter-discourse to denounce the sufferings of the ex-colonized nations. Furthermore, this subject cannot be drawn upon without making reference to feminist movements that call for women's rights.

The intersection of postcolonialism and postmodernism represents a varied and complex area of inquiry within literary and cultural studies. While both movements emerged in response to diverse historical contexts and address different issues, they share common themes, critiques, and theoretical frameworks among which we mention:

- 1. Deconstruction of Grand Narratives:** Both postcolonialism and postmodernism challenge the idea of grand narratives or metanarratives that claim to provide universal truths or explanations of history and culture. Postcolonialism critiques Western narratives of progress, development, and civilization, while postmodernism deconstructs the notion of a singular, Objective truth.
- 2. Questioning Superiority and Power Dynamics:** Both movements question established forms of authority and power, whether political, cultural, or epistemological. Postcolonialism examines the legacies of colonialism and imperialism and their ongoing effects on marginalized communities, while postmodernism interrogates power structures within Western societies and institutions.

- 3. Decentering Eurocentrism and Welcoming Margins:** Both movements aspire to decenter Eurocentrism and challenge Western hegemony in culture and discourse. Postcolonialism seeks to amplify marginalized voices and perspectives from the Global South, while postmodernism disapproves privileging of Western knowledge systems and cultural norms.

Tasks

Students are asked the following tasks:

- Conduct a research project on a specific aspect of postcolonial or postmodern theory, such as the representation of gender, race, or diaspora. Present your findings in a written paper.
- Create a piece of artwork, such as a painting, collage, or multimedia project, that explores themes of postcolonialism and postmodernism. Use visual imagery to convey the complexities of cultural identity, representation, and power.
- Select a postcolonial novel or short story and analyze how it engages with postmodern themes and techniques. Consider the narrative structure, use of language, and representation of identity and power dynamics.

Lecture Five: The African Novel and Postcolonialism : Case of Study

Ngugui Wa'Thiongo's *Weep Not Child*

Time Frame: one Session

Course Outline:

- Course Objectives.
- Ngugui WaThiongo's Literary Profile.
- Weep Not Child Summary.
- Practice

1. Course Objectives

- ✓ Introduce them to one of the remarkable African writers' and activists whose works are deemed vital for the field of Postcolonialism and Third World Literature.

- ✓ Enables students to extract the Eurocentric perspectives on history and literature, by offering alternative viewpoints from the colonized perspective embodied in Wa'Thiongo's Novel *Weep Not Child*.
- ✓ Introduce them to Africanity through revealing the influence of colonialism in disrupting and reshaping cultural identities, traditions, and languages.

2. Weep Not Child Summary

The story revolves around Njoroge, a young boy living in rural Kenya during the 1950s, at a time when the Mau Mau rebellion against British colonial rule is gaining momentum. Njoroge comes from a poor family, but his father, Boro, is determined to give him an education, seeing it as a means for Njoroge to escape poverty and achieve a better life. Njoroge attends a mission school run by a Christian missionary named Mr. Howlands. Despite facing numerous challenges, including discrimination and financial difficulties, Njoroge excels in his studies and becomes the top student in his class.

Meanwhile, tensions between the British colonial authorities and the local Kikuyu community, to which Njoroge belongs, escalate. The Mau Mau rebels, fighting for Kenya's independence, become increasingly active, leading to violent clashes with the British forces. As Njoroge grows older, he becomes increasingly aware of the injustices of colonial rule and the struggles faced by his people. He becomes involved in the nationalist movement and dreams of a free and independent Kenya. The novel ends on a note of hope, with Njoroge determined to continue his education and honor his brother's memory by fighting for justice

and equality. Despite the challenges ahead, Njoroge remains committed to the cause of freedom and independence for his country.

3. Practice

- ✓ **Read the following quotes and reveal the extent to which postcolonial theory is relevant to them:**
- ✓ “[...] it was no good calling on the name of God, for him, Howlands, did not believe in God. there was only one god for him - and that was the farm he had created, the land he had tamed. And who were these Mau Mau who were now claiming that land, his god? [...] He had been called upon to take up a temporary appointment as a district office. He had agreed. But only because this meant defending his god. If they claimed the only thing he believed in, they would see!” (Ngũgĩ, 86).
- ✓ “He knew that for him education would be the fulfillment of a wider and more significant vision- a vision that embraced the demands made on him, not only by his father, but also by his mother, his brothers and even the village. He saw himself destined for something big, and this made his heart glow” (Ngũgĩ 2012, 41).
- ✓ “As he listened to this story, these entire things come into his mind with a growing anger. How could these people have left the white man to occupy the land without acting? And what was all this superstitious belief in a prophecy? In a whisper that sounded like a shout, he said, ‘To hell with the prophecy.’” (Ngũgĩ, 27).

- ✓ Many people believed the harmony in the school came because the headmaster was a strange man who was severe with everyone, black and white alike. [...] He tried to bring out the good qualities in all, making them work for the good name of the school. But he believed that the best, the really excellent, could come only from the white man. [...] He was automatically against all black politicians who in any way made people feel discontented with the white man's rule and civilising mission (Ngũgĩ, 126).

Lecture Six : A Postcolonial analysis of *Africanity in Wa`Thiongo`s Weep not Child*

Time Frame : Two Sessions

Course Outline:

- Course Objectives
- Postcolonialism in African Literature
- Selected Postcolonial Key Concepts in Weep Not Child
- Manifestations of Africanity in the novel
- Practice

1. Course Objectives:

- ✓ To instill the notion of postcolonialism in the students` understanding .
- ✓ To put the previously studied postcolonial key concepts into practice through the novel of *Weep Not Child*. This will help the students to further understand these concepts in order to be able to project them on other postcolonial (African) novels.
- ✓ To offer them an overview about the concept of Africanity and how it is tied with African identity and nationalism.

2. Postcolonialism in African Literature

Postcolonialism can be defined as an emancipatory movement that looks into the economic , cultural as well the political effects of colonization and the different ways of resistance manifested by postcolonial writers in order to reclaim their nations liberty from the shackles of colonization and its ongoing legacy. Postcolonial fiction writers, novelists and playwrights, engage with the traditional colonial discourses in their works, either by altering their conception or plainly subverting them. In their struggle to retrieve their nations`cultural heritage and identity they often opt for relying on a combination of both approaches. Postcolonial literary theory re-examines colonial and postcolonial literature, with a particular focus on analyzing the dichotomies of colonizer/colonized, oppressor/oppressed and self/other which consist the cornerstone of the postcolonial theory.

In the context of African literature, postcolonialism tends to offer an overview about the colonial history of the continent with a specific interest in denouncing the repercussions of colonization and how this latter was experienced differently across the continent. Unlike other

postcolonial works that stem from other regions of the world especially South Asia, Postcolonial African literature focuses on criticizing the rationale of colonization which is often linked to their physical appearance as well as their cultural practices that were mostly deemed barbaric and demonic by the White canon.

3. Selected Postcolonial Key Concepts in *Weep Not Child*

- ✧ **Hybridity:** Within the postcolonial context, hybridity is mostly linked to the Third Space. Homi Bhabha defines Hybridity as the Third Space. In his work *The Commitment to theory* (1988) “It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew.” (21). The novel portrays many characters imbued with the aspects both: the traditional Kenyan culture and the colonial British one. Both protagonists Njoroge and Ng'otho show adherence to Gikuyu heritage and acceptance to colonial education which is for them essential to achieve a social status.
- ✧ **Mimicry:** The concept of mimicry is best embodied through the character of Jacobo. In the novel, we find Mr Howlands as the representative of the British rule. On the other hand, Jacobo is depicted as his subordinate and an example of the colonizer's cronyism. In this respect, scholar Ochieng highlights: “although the British officials later realized that most Kenyan societies, especially the Akamba and Kikuyu, did not have traditional chiefs and were ruled through councils of elders, they nevertheless retained these artificial chieftainships as a convenient, even necessary, instrument of colonial rule.” (106). Being the only Kenyan in the whole community allowed to grow pyrethrum, Jacobo's status was above all other Kenyans who were working in the land. Jacobo is granted this

position due to his ingenuity in imitating the colonizer. This can be seen in how he and his wife behave.

- ✧ **Resistance** : The novel portrays the circumstances of the emergence of one of the most effective Kenyan nationalist movements which embodied through the Mau Mau rebellion against British colonial rule. This organization (described as a terrorist and an underground one by the British) represents the Kenyan aspiration for political, economic and cultural independence.
- ✧ **The Subaltern** : the term subaltern is used to describe the colonial subjects that are socially, politically, and geographically excluded from the hierarchy of power of an imperial colony and from the metropolitan homeland of an empire. The term was first coined by Antonio Gramsci to identify the cultural hegemony that excludes and displaces specific people and social groups from the socio-economic institutions of society, in order to deny their agency and voices. As far as the postcolonial studies are concerned, the terms subaltern and subaltern studies tend to reflect on the role of the common people who constitute the mass population. The narrative centralizes the perspectives and experiences of ordinary Kenyans, giving voice to those marginalized under colonial rule.

4. The Manifestation of Africanity in the novel

4.1. Understanding Africanity

According to the Merriam Webster Dictionary , Africanity is defined as “the quality or the state of being African or of having African origins” the notion of Africanity started with the early stances of Pan-africanism and Negritude as well as Afro-centrism. In order to better grasp the meaning of Africanity a closer examination at the aforementioned concepts need to be conducted:

- ✧ **Pan-Africanism** : it is a conclusive term for various movements in Africa that have as their shared goal of unity of Africans and the elimination of colonialism and white supremacy from the whole African continent. The movements of colonization is what led to the widespread of this movement. The First Pan-African Congress was convened in London in 1900. It was followed by two other ones who took place in London (1919) and Brussels(1921) respectively. six years later , another congress was held in New York by the year 1927. These congresses were organized and mainly guided by W.E.B Du Bois and was attended by the North American and the West Indian Black Intelligentsia. Their primary requests were not about seeking immediate liberation from the colonizer, rather, they called for gradual self-government and inter-racialism. (“Pan-Africanism”)

- ✧ **Negritude** : According to the Britannica Encyclopedia, the Negritude is a literary movement that started in the 1930s and lasted till the 40s and the 50s that began among the French speaking African and Caribbean writer living in Paris as an objection to the French colonial rule in Africa. Its leading figure was Lopold Sedar Senghor (elected as the president of Senegal in 1960) who collaborated with Aime Cesaire from Martinique and Leon Damas from French Guiana in order to put into question the Western values and reassess the African Culture. The Negritude movement was influenced by the Harlem Renaissance , a literary and artistic movement that came into being to celebrate

Blackness in literature and art. The Harlem Renaissance is associated with writers such as Langston Hughes and Claude McKay. This movement can be seen as a protest against the white's alleged supremacy on Blacks and an objection to the movements of assimilation and degrading of the Black race across the world either as expatriates in the diaspora or as colonized in their African homelands. ("Negritude")

- ✧ **Afro-Centrism** : the term Afro-centrism is defined in the Britannica Encyclopedia as cultural and political movement whose African American supporters regard themselves and all other Blacks as Syncretic Africans and believe that their world view should positively reflect traditional African Values. Afrocentrists argue that for centuries blacks and other nonwhites have been dominated, through slavery and colonization, by Europeans and that European culture is either irrelevant or hostile to efforts by non-Europeans to achieve self-determination. (" Afro-centrism")

4.2. Africanity in the Novel

One of the most remarkable signs of the African people's pride in their identity and history is manifested in their glorification of the oracles of the past. *In Weep Not Child*, there are many stances wherein the characters make references to the myths of the past. For example, the members of the Mau Mau organization's members are first mentioned in chapter nine during a discussion between Njoroge and his schoolmates. "The homeguards with their white masters. They are as bad as Mau Mau.' 'No. Mau Mau is not bad. The Freedom boys are fighting against white settlers. Is it bad to fight for one's land?'" (79). "I like K.A.U and fear Mau Mau'" (80). In the first part of the novel the Mau Mau are somehow alluded for mythical figures, the young and naive characters describe the leader, Dedan

Kimathi as a magical figure “That’s the point. Dedan can change himself into anything - a white man, a bird, or a tree. He can also turn himself into an aeroplane. He learnt all this in the Big War.” (74). they still hold their African identity even when comparing leaders or the ones they consider heroes.

Another aspect of Africanity in the novel is shown through the writer’s tendency to reflect on the past . W` Thiong'o tends to include elements of oral tradition which constitutes an intrinsic part of the African culture . This is traced throughout the novel which often forwards passages wherein characters share stories orally to hint at the tradition of passing wisdom from one generation to another. For example, Nyokabi, Njoroge`s mother recounts to him tales about their ancestors and the history of their nation in order to make him proud of his identity and history.

Indeed , the novel is filled with Kenyan Proverbs , folktales, and songs that were passed down from one generation to another via word of mouth. a good example is found when mentioning the proverb “A lamb takes after its mother”(10). Lamb is a metaphorical allusion to a person that is sacrificed in order to prevent a bad event or to protect a nation. The simile , “she looked like a lamb on the altar of sacrifice”(11) creates an accurate description of Nyambura as the image of a lamb, a helpless creature that is being offered as a sacrifice on an altar. This proverb is properly used in order to emphasize on Nyambura's defencelessness, being at the mercy of unfair cultural traditions that may not correspond to her wishes.

Lecture Seven : Exploring Postcolonial Feminism in Tsitsi Dangarembga

Nervous Conditions

Time Frame: One Session

Course Outline:

➤ **Course Outline**

➤ **Course Objectives**

➤ **Postcolonial Feminism**

➤ **Tsitsi**

Dangarembga`s Novel as a Postcolonial Feminist work : an Introduction

➤ **Tambudzai as the Epitome of the Female Subaltern**

- Resisting Postcolonial Patriarchy through the Character of Nyasha
- **Tasks**

Course Objectives

- ✓ **To introduce the students to feminism from a postcolonial standpoint.**
- ✓ **To familiarize them with one of the intrinsic postcolonial concepts which is “the subaltern”.**
- ✓ **To incite their sense of criticality by reading the novel of Tsitsi Dangarembga : Nervous Conditions.**

1-

Postcolonial

Feminism

Feminism is a global, social and political movement that took place from the end of the 19th century .This movement was leaded by middle – class women from an economic, political, cultural and legal for women and to improve their position in all aspects of public and private life. As a literary movement, it emerged in 1960s as a reaction to the restricted image on women because the representation of woman was unjust. This representation often depicted women as the inferior gender and as passive objects that could not survive on its own. Moreover, According to Oxford dictionary feminism is “the advocacy of women’s rights on grounds of equality of the Sexes”. Thus the feminist movement threw light on the segregation based on sexism.

Within the context of postcolonialism, feminist writings, in regard to their nature, entail profound challenges to patriarchal views that link maleness to legitimate power. They tend to show the strong links that tie patriarchy to colonization as far as women's detention in the African societies is concerned. Dangarembga's male characters are best shown as authoritarian figures that take advantage of the privilege granted to them by the Shona culture. In addition to that, a combination of factors namely: material possessions, political hierarchy, pioneered education as well as paternal rights have pushed men to become haughty and arrogant. On the other hand, all the female characters are undergoing certain nervous conditions as a result of their femaleness. Each one of them is trying to free herself from the bonds of colonization from one side, and the burdens of a male-centered culture from another. Tambu, for instance, sees her salvation in pursuing her anglicized education whereas Nyasha chooses to rebel against the Shona values and principles to prove herself as a free and effective member in the society.

1. Introducing Nervous Conditions as a Postcolonial Feminist Work

Tsitsi Dangarembga's *Nervous Conditions* is a coming of age novel in which the experience of an individual unveils a portrait of a broader history of forming a whole nation. It details the story of a young Zimbabwean woman's struggle to maintain herself as a full entity in a male-dominated society as well as her attempts to overcome poverty and lack of opportunity, considering education as the means that would help her to reach her ultimate goal. The novel's overarching moral lays in Dangarembga's feminist leaning and solid stand against hegemony, exclusion and marginality. Like many post-colonial writers, Dangarembga tries through her work to tackle colonialism and its drawbacks, the exploitative nature of imperialism, the value of western education and the cultural

alienation they pose to Africans. *Nervous Conditions* also sheds light on various positions and bearings atop of which race, social classes and the force of gender in the context of patriarchy. In fact, Tsitsi's feminist orientations are accurately mirrored in her female characters' different lives and in the way she explores the various contradictions in their search for independence.

2- Tambudzai as the Epitome of the Female Subaltern

Dangarembga's feminist tendency is demonstrated in each female character in this novel. Starting with Tambudzai who is the epitome of the young and ambitious African woman. She personifies the intellectual and critical female voice. Tambu (for short) is the dexterous narrator of the novel who is eager to free herself from the conventional constraints which compel her to submit and give up her dreams of pursuing her studies. She describes her experience in the story as "a painful [...] process of expansion"(204). What she probably means by expansion is the overall growth and the continuous process of being mature through her bitter attempts to generate a logical sense, to adjust to, or at least to mediate the paradoxical values of tradition and change. Like all the female characters in the novel, Tambu is Tsitsi's personification of the subaltern African woman who is subdued and marginalized by two forces: male's abusive authority and the colonizers' oppressive rule. Dangarembga, through narrating the story with the tongue of Tambu, tends to give voice to the voiceless, the women who undergo the same conditions as Tambu. She emphasizes, by so, on the necessity of liberating women from the patriarchal-imposed silence and granting them hope in the success of female's challenge. Our protagonist, Tambudzai, roughly introduces herself to the reader as a heartless, cruel sister who does not feel sorry for the death of her brother: "I was not

sorry when my brother died” (1) Such a controversial sentence which, at first glance, would make the reader develop a negative attitude towards Tambu who, along the course of the novel, tries to explain (even though implicitly) the reasons that led her to confess that the death of her brother does not have the slightest effect upon her. It has, actually, offered her the opportunity to carry on her studies at the school of the mission instead of him. One might explain that the indifference she feels towards the death of her brother is due to the conditions that she is brought up in. Tambu is raised in an archetypal African family who praises male members at the expense of females. Her brother, Nhamo, holds the privilege of studying at the mission whereas she is prevented from going to school in spite of her brilliant capacities because her family cannot afford the school fees. Nhamo has always been the example of the malicious brother. He is mean and spiteful. He used to steal her mealies and give them to friends in order to prevent her from collecting the money needed to pay for her school fees. He takes advantage of his maleness and uses it as a tool to lord over his sister. Likewise, he never misses a chance to boast about his educational level. He enjoys humiliating his sister because she cannot have the same privilege as him. This is clearly manifested in the talk she has with him: “But I want to go to school” “Wanting won’t help” “Why not” [...] “It’s the same everywhere. Because you are a girl” (21) Nhamo’s expression tells a lot about the patriarchal African society in which brothers and fathers hold authority over their women and children. For instance, in the early pages of the novel, Tambu asks her father’s permission to go and sell her mealies. She wants to collect the money needed to go back to school. Her father does not want her to go and tries to prevent her at any cost. when he feels that soft talking will lead him nowhere He says: “ I forbid you to go”(p24) , an order that must be obeyed. In

fact this implies the institution of male rule which necessitates female subordination and obedience. Nhamo tries to convince his sister that it is natural that girls don't have equal chances like boys.

Tambu's Father also exercises his authority over Tambu as a father and much more as a male. He symbolizes the lazy father who is ignorant and superstitious. He doesn't seem to exert any effort to help out his family members or at least relieve them from the hardships they have to deal with because of their poverty. Besides, he strongly opposes the idea of educating his daughter claiming that girls are not meant to be educated, they rather should be well trained to make good wives: "Can you cook books and feed them to your husband? Stay at home with your mother. Grow vegetables."(15) Through this quote, the reader can clearly see That Tambu's father "Jerimiah" is strictly bound to the Shona traditions and beliefs that are passed down from one generation to another. Among the principles that this culture celebrates is the narrowed view towards women which predestine them to solely pleasing their men and serving them.

Dangarembga's extends her criticism to denounce women's relegation and their occupation of limited yet restrictive spaces under patriarchy and colonization through Tambu's admission to Sacred Heart School which Tambu describes it as "Majestically spacious" (192). This school, where only few carefully-selected Africans have the opportunity to assimilate with "the civilized" whites, does not offer his African students enough rooms in spite of its vastness. When Babamukuru wonders politely about the reasons why they put four people in one room, the nun kindly answer him: "we have more Africans here than usual this year and so we had to put them all in here" (194).This

attests the colonizer's hegemonial tendency and his inclination to confine and exclude others.

3- Resisting Postcolonial Patriarchy through the Character of Nyasha

Nyasha on the other hand experiences different conditions. She finds herself trapped between two cultures and unable to posit herself. She spent her early years of childhood in England where she was raised according to certain standards. But when she comes back home, the struggle to insert herself back in her society begins. Nyasha represents the highly intelligent, inquisitive yet thoughtful, passionate and at times provocative girl. She develops a hybrid personality that is appeased with western principles and values. She chooses to exile herself from her society because she no longer feels that she is home. She forgets her mother tongue and uses English to communicate with her peers. She is accused of being white because she grows rebellious against the conventions of Shona culture.

Nyasha is the symbol of the disobedient girl who smokes, flirts with boys and boldly opposes her father. At times, she appears to be desperate because she believes that she failed to be the girl that her father wants her to be. This can be clearly seen in her expression while she tears at her books with her teeth and jabs "the fragments viciously into her flesh" (201) saying: "I am not a good girl. I won't be trapped" (201). Nyasha is mostly devastated due to her father's incapability to embrace her in spite of her western gained-identity. She is, however, politically sophisticated; she has "an egalitarian nature and had taken seriously the lessons about oppression and discrimination that she had learnt first-hand in England" (63).

Task

Dangarembga's emphasis on telling stories with the tongue of Tambu's grandmother should not be taken for granted. Tsitsi utilizes the character of the grand-mother that symbolizes originality and deep-rooted identity to relate the stories of colonization through the eyes of a subaltern typical African native. The grand-mother tells the story of the colonizers using the word "wizards". She continues telling her story of how the so-called white wizards came from the south using their black magic to force them out of the land.

- In a well constructed essay , manifest how Dangarembga`s feminist tendency is manifested through grating women a textual space to denounce their sufferings through recounting their own versions of colonial experience.

**Lecture Eight: A postcolonial Approach to the Indian Novel as Part of the
Third World Literature : Amitav Gosh's Sea of Poppies as Case Study**

Time Frame: One session

Course Outline

- Course Objectives
- Sea of Poppies Summary
- Postcolonial analysis of the novel : key concepts
- Tasks

Course Objectives

The main objectives of this course are to make students able to:

- ✓ Analyze how "*Sea of Poppies*" portrays the legacies of British colonialism in India during the 19th century.
- ✓ Explore how colonial power structures, exploitation, and cultural hegemony are depicted in the novel.
- ✓ Discuss how the characters in "*Sea of Poppies*" navigate complex and hybrid identities shaped by colonial encounters.
- ✓ Project postcolonial theory on the novel in order to extract the main postcolonial key concepts.

1. *Sea of Poppies* Summary

Sea of Poppies is the debut novel in the Ibis Trilogy, written by Indian author Amitav Ghosh and published in 2008. The novel's events take place in the early 19th century when the Opium Wars reached their zenith during the British Raj. The story spans the life of a diverse cast of characters whose life's trajectories intersect on board of the Ibis, a former slave ship, as their destinies become unified embark on a transformative journey from India to Mauritius. The initial scenery of the novel opens up in the abundant fields of Bengal, where Deeti, a young woman, works as an opium farmer's wife. Deeti has vibrant visions about her futuristic destiny and believes that they are signs of life-changing events that will happen to her in the future. She envisions the ship of the Ibis in her dream and keeps the hope that this ship will save her from the sufferings she encounters in her land.

As the novel's events unfold, Ghosh crafts an enriching mosaic of historical events and cultural complexities that provide the reader with a vivid portrayal of the life within the confine of colonialism, the opium trade, and how the characters tend to be representatives of the different sufferings of colonization. The diversity of characters' backgrounds in the novel as well their their shared dreams and hopes consist a metaphorical allegory that speaks about the reality of colonization and imperialism.

As the journey continues, Deeti, the Raja, Zachary, Serang Ali, and the other characters start to be at the heart of a series of deviances and ordeals. They confront the brutal realities of the maritime world, experiencing storms, mutinies, and the harsh treatment of sailors by the ship's officers. In the midst of their hardships, the characters form deep bonds of friendship and solidarity, transcending their differences. Zachary and Deeti, in particular, develop a profound connection that transcends cultural and social barriers. The novel also delves into the opium trade and its devastating impact on Indian society. Deeti's husband, Hukam Singh, is an opium farmer, and the opium trade is a significant source of revenue for the British East India Company. The characters grapple with the moral implications of their involvement in this destructive trade.

The novel concludes with the Ibis arriving in Mauritius, paving the way for the next sequel in the trilogy. The novel's end creates nuances of hope and despair , projecting the intricacy of the characters aspirations and the hard circumstances that they had to endure as part of being colonized. "Sea of Poppies" delights the readers with an engaging thematic construction which represented through multi-layered imagery . Gosh's attempt to shed light on the life of the subaltern a under the tight grip of the colonizer immerses the readers with a fascinating

historical encounter that enables readers to travel back in time. Amitav Ghosh skillfully explores themes of colonialism, identity crisis, Feminist agency and resilience through the novel's evocative portrayal of life at sea.

2. Postcolonial analysis of the Novel : Key Concepts (Samples)

2.1. The Subaltern

In the concept of Postcolonial Theory, the subaltern is a term used to refer to the weakest group in the society. The subaltern refers to lowest ranks in a community who are oppressed either by the colonizer or by upper classes of their own society. Furthermore, it also refers to female characters of oppressed casts who are even further oppressed. In *Sea of Poppies* there are several characters that represent the subaltern yet the prominent ones are Kalua and Deeti. Kalua is a subaltern character in the novel who suffers from oppression in his own society which leads him by the end to escape on the Ibis : " Kalua, the driver of the ox-cart, was a giant of man, but he made no move to help his passenger and was careful to keep his face hidden from him: he was of the leather-workers and Hukam Sing , as a high-caste Rajput, believed that the sight of his face would bode ill for the day ahead" (Gosh2).

2.2. Abrogation and Appropriation

In *Sea of Poppies*, English is mixed with terms from different Indian dialects to make the dialogues of the characters; the author also used a lot of Indian terms and phrases throughout the novel. In some parts, the novel is very hard to read and understand for English readers, sometimes the reader knows that he is reading English yet he does not understand this kind of English

2.3. Hybridity

Miss Paulette Lambert a French orphan who was born in India is the hybrid character of the novel. Paulette's mother died in childbirth, she is the daughter of a French businessman, and she was raised by an Indian woman. Paulette was raised in the Indian fashion, she was fed an Indian food and dressed like Indian girls, and she even acquired the native language of locals when she was a child: "As for Paulette, the first language she learnt was Bengali, and the first solid food she ate was a rice and dal khichri cooked by Jodu's mother. In the matter of clothing she far preferred saris to pinafores, for shoes she had no patience at all she, choosing rather to roam the Gardens in bare feet like Judo" (Gosh44).

3. Tasks

Students are asked to read the following quotes and analyze them and reveal to which postcolonial key concept they pertain.

- ✓ "The candle in Paulette's window was the first to pierce the predawn darkness that surrounded Bethel: of all the residents of the house, master and servant alike, she was always up the earliest and her day usually began with the hiding of the sari she had slept in at night. It was only in the seclusion of her bedroom, sheltered from the prying gaze of the staff, that she dared wear a sari at all: Paulette had discovered that at Bethel, the servants, no less than the masters, held strong views on what was appropriate for Europeans, especially memsahibs. The bearers and khidmutgars sneered when her clothing was not pukka, and they would often ignore her when she spoke to them in Bengali or anything other than the kitchen-Hindusthani that was the

language of command in the house. Now, on rising from her bed, she was quick to lock her sari in her trunk: this was the one place where it would be safe from discovery by the procession of servants who would file through to clean the bedroom later in the day, the bed-making bichawanadars, the floor-sweeping farrashes and the commode-cleaning matranees and harry-maids. (Gosh84)

- ✓ As the weight of this responsibility sank in, Zachary sat on the bunk and covered his face. "You don't know the living deal of what you askin'", he said "six months back I was nothin' but the ship's carpenter. Lucked out getting to second mate. Forget captain: that's way above my bend. Ain't gon' happen; not by me, not ever."

"can do", said Serang Ali, handing him the Dosootie shirt, "by'm'by can do. Malum Zikri plenty smart bugger inside. Can do 'come genl'man"

"what makes you think I can do it anyways?"

"Zikri Malum sabbitok pukka-talk no?" said Serang Ali. "Hab heard Zikri Malum tokMistoh Doughty sahib-fashion". (Gosh34)

Students are asked to reflect on the following focused questions:

- ✓ Analyze the role of language and translation in "Sea of Poppies." How do linguistic diversity and translation shape the narrative and character interactions? What does the novel reveal about the power dynamics inherent in language use?
- ✓ Analyze the theme of hybrid identities in "Sea of Poppies." How do characters navigate cultural exchange and forge new identities in the context of colonial encounters?

Lecture Nine: Orientalism in Vikas Swarup's *Q and A*

Time Frame: One Session

Course Outline

- Course Objectives.
- Discussing Orientalism in Swarup's *Q and A*
- Tasks

Course Objectives

This course aims at enabling students to

- ✓ Explore how language and discourse contribute to the construction of Orientalist narratives in "*Q and A*."
- ✓ Discuss how characters' language use reflects power dynamics and cultural hierarchies, and how linguistic diversity is depicted in the novel.

- ✓ Compare and contrast the perspectives of Said's "Orientalism" with the narrative of "*Q and A*."
- ✓ Activate their critical thinking skill in order to smoothly arrive at conclusions related to Exploring how "Orientalism" critiques Western representations of the "East" and colonial discourses that perpetuate stereotypes and exoticism in "*Q and A*," particularly in its portrayal of India

1. Discussing Orientalism in Swarup's *Q and A*

The term "orientalism" is used to define the relationship between the east and the west. This relationship is based on binary distinctions and opposing dichotomies that divide the aspects of each world and keep them in opposition to one another. Orientalism, according to Edward Said, is built on division and separation; the distinction is generally carried out by westerners as a matter of dominance in order to locate themselves culturally and establish their identity. It's superiority vs. inferiority dichotomy, with superiority for the west and inferiority for the orient.

Among the notable aspects of the technological, postmodern world are the availability of knowledge and the easiness of its transmission. Television, Radio and all the social media's resources have forced information into more and more "standardized molds" (Said, 26). Either a novel or a movie, the goal is the same for the Westerners. Said summarized in his quote the intentions behind the movie "Slumdog Millionaire" by Danny Boyle which was derived from

the novel *Q & A* written by Vikas Swarup. Said argued that discussing the East from a Western perspective included accidentally participating in and carrying the weight of a centuries-old system of dominance. According to Said, Orientalism is an intellectual and emotional platform from which the West defines itself by comparison; as a result, this "style of thought" has been and remains to be subversive and imaginative in Western creative culture throughout history.

Lecture Ten : Reversing Orientalism: An Analysis of *the* Cinematic Adaptation of *Slumdog Millionaire* as counter-discourse to Vikas Swarup`s Novel *Q and A*

Time Frame: one session

Course Outline:

- **Course Outline**
- **Course Objective**
- **The Cinematic Adaptation of Swarup`s *Q and A: Slumdog Millionaire***
- **Reversing Orientalism and Counter Discourse**
- **Tasks**

Course Objectives

- ✓ To grow the students` critical thinking by exposing them to two opposite presentations of the same literary text. this is done by allowing them to apply their previous knowledge about the novel *Q and A* (dealt with in the previous session) to achieve a critique to its cinematic adaptation *Slumdog Millionaire*.
- ✓ To introduce them to the concept of the counter-discourse and how this latter can be manipulated to serve different
- ✓ To apply Orientalism as a theoritical framework to study the juxtaposition
- ✓ between the novel and the movie.

1. The Cinematic Adaptation of Swarup`s *Q and A: Slumdog Millionaire*

The cinematic Adaptation of vikas Swarup`s *Q and A* is entitled *Slumdog Millionaire*. Directed by Danny Boyle , the movie was nominated for eight Oscars and it won all of them including an Oscar for the best director. It achieved a massive success in Box office in 2009. Not only that , but the movie also won seven British Academy Film awards, all four Golden Globe awards for which it was nominated. The movie has accomplished wide acclaim because it recounts the story of a common boy and his rags-to-riches journey from Mumbai's slums to the quiz show “Who Wants to be a Millionaire” .

The British production companies Celador Films and Film4 Productions approached director Danny Boyle about helming the project. Boyle was initially hesitant, as he was not interested in making a film connected to the Who Wants to Be a Millionaire? game show, which was produced by Celador. However, Boyle changed his mind after learning that

Beaufoy, the writer of one of Boyle's favorite British films *The Full Monty*, had penned the *Slumdog Millionaire* screenplay. Boyle was particularly impressed by how Beaufoy had woven the multiple narrative threads from the original novel into a cohesive cinematic story.

Screenwriter Simon Beaufoy was selected to provide a screenplay manuscript for the Boeke Prize-winning and Commonwealth Writers' Prize-nominated novel *Q & A* by Vikas Swarup for *Slumdog Millionaire*. because of his pursuit of accuracy and his desire to refine the script, Beaufoy went on three research trips to India where he interviewed slum-dwelling children. He was impressed by the uniqueness of Indian culture and its sense of community despite of the linguistic and the religious differences.

Many would feel confused when asked if “*Slumdog Millionaire*” can be considered an Indian or a British movie, the answer is not definite as it may vary depending on the backgrounds of the viewers. It was able to bypass the category of foreign language movies in both fields and terms, in the Academy Awards and in terms of crossing over to the commercial audience. It might be claimed that this is due to the fact that just one-third of *Slumdog Millionaire* is in Hindi and the rest is British. Or it may be owing to the fact that the director and the hero of the movie have never been to India before. It was eligible for a non-foreign Academy Award nomination, it has been distributed in major movie theaters in the United States, Canada, Britain and all over the world. It was the first globalized Indian movie to reach this big appeal around the world due to its diasporic side.

When speaking about the characters or to be more accurate the actors of the movie, we ought to start with Ram Mohammad Thomas in the novel or as he is named in the movie Jamal Malik . This latter was skilfully played by the famous actor Dev Patel. He was born in

Harrow, London, to Anita, a caregiver, and Raj Patel, who works in IT. His parents, originally from Nairobi, Kenya, are both of Gujarati Indian descent. (Tammy Newpage/Edited by RCT). He posted on his official facebook account once: “Slumdog was my first movie, and I had never been to India before - I was just a teenager in the U.K. with my headphones and my Nike shoes. What did I know about growing up in a slum?” (Dev Patel)

2. Reversing Orientalism: *Q and A* versus *Slumdog Millionaire*

Unlike the movie's limited representation of Indians, the novel is overflowing with Hindus, Muslims, Sikhs, Anglo-Indians, Christians, and Parsis from all walks of life—the rich (actors, television personalities, druglords, princesses), the poor (beggars, orphans, prostitutes, slumdweller), and a sizable and increasing middle class (retired soldiers, businessmen, pimps). Swaup's story also travels in every nook and cranny of North India, both rural and urban; Ram's life centers on the slums of Dharavi in Mumbai and the Taj Mahal in Agra. Several chapters are set in New Delhi, where Ram first resides at Father Timothy's house, then at the Delhi Juvenile Home for Boys, then returns after a period in Mumbai to work at an Australian diplomat's residence. (Sharma, 2009) It is the echo reached the whole India more than was expected and ironically, the movie made it even popular.

In the Book	In the Movie
Ram Mohammed Thomas.	Jamal Malik Portrayed by: Dev Patel
Nita	Latika

	Portrayed by: Freida Pinto
The main character meets his love when he is a teenager, and she is a prostitute.	They meet as young children.
The main character is relating the events that led to him knowing the answers to his lawyer.	He is telling it to a cop.
The main character hopes to win money on the show so he can pay to have his girlfriend released from her pimp.	He goes on the show so he can make contact with Latika because he knows she watches it daily.
Salim is a Bollywood actor.	He is a gangster and gets killed in the end.
Ram calls an English professor that he befriended for his phone a friend and got the answer to a question about Shakespeare.	Jamal knows the answer but uses his phone call to call Salim. It is the only phone number he knows.
Salim and Ram are both orphans who are not related.	Jamal and Salim are brothers.
Ram works for a Bollywood actress.	He works in a Call Center.
The host of the show is an actor that Ram knew, and who abused his girlfriend. He wanted revenge.	The host is an actor, but he has no previous relationship to Jamal.
Ram goes on a fictional game show called, "Who Will Win A Billion?"	It is the Indian version of "Who Wants to Be A Millionaire?"

Ram is older than Salim.	Salim is older than Jamal.
In the book, Ram Mohammed Thomas is an orphan and is collected in a church. And , a monk gaves his name Ram Mohammed Thomas, what influences the name of three religion.	In the movie, Jamal Malik is brother with Salim, and his mother is killed during a war of Bombay riots.

Tasks

Students are asked to reflect on the following questions :

- ✓ **N.B: Students are assigned to watch the movie of *Slamdog Millionaire*.**
- ✓ Compare and contrast the novel "Q and A" with its film adaptation, "Slumdog Millionaire." Analyze how the adaptation transforms the story for a visual medium, focusing on changes in plot, characterization, and thematic emphasis. Consider the impact of each version in conveying the novel's central messages.
- ✓ Explore moments of resistance to Orientalist representations in the novel. How do Indian characters challenge or subvert Western stereotypes and misconceptions?
- ✓ Analyze instances where the novel disrupts Orientalist narratives and offers alternative perspectives on Indian identity.

Annex I

Samples of Third World Literature Exams

Annex II

Correction samples of Exams

Ammar Telidji University
Faculty of Letters and Languages
Department of English

Module: T.W.L
Level: MASTER 2
Model Answers

Mrs.SELT AFAF

Topic One: The student is expected to mention the following points:

1. Rejection of capitalism because it is the adopted ideology of imperialist institutions.
2. Marxist theory encourages and sustains rebellious acts that call for equity and equality among classes.
3. Rejects hierarchy of classes that places the colonizer in a superior position.
4. Rejects the acts of monopolizing the means of production through spreading a hegemonic ideology
5. Supports liberation movements.

Topic Two: the following head notes are expected to be expanded:

1. Defining abrogation and its importance.
2. Defining appropriation and its importance.
3. Mentioning the language as a means of resistance.
4. The issue of pro/anti the use of the language of the colonizer for nationalist reasons.
5. Providing examples.

Part Two:

Topic one: The following points are stressed on:

1. Defining orientalism .

2. Revealing that Saidian Orientalism is different from the common one (of the 12th century).
3. Comparing the names of characters in the novel and the movie and showing the impetus behind this change.
4. Mentioning hegemony and its definition.
5. Tackling the idea of superiority and inferiority (The *White's Man Burden*).
6. Mentioning the influence of Foucault on Said's thinking that influenced his anti-thesis.

Topic Two: the student needs to mention :

1. The difference in the methods of colonization: (direct /indirect).
2. Their representation in the Western discourse: (*Heart of Darkness* vs *A Passage to India*) in terms of characterization and thematic construction.
3. Defining the notions of discourse and counter-discourse.
4. Language as “ Butein de Guerre”.
5. Ambivalence as a mutual sense between the colonizer and colonized.
6. Illustrations of how different self-presentation is between African and Indian populations through vivid examples from Gosh's *Sea of Poppies* and Ngugi's *Weep Not, Child*.

Topic Three: the following points are expected to be mentioned:

1. Translation as a means of cross-cultural exchange.
2. The notion of hybridity of Souief herself.
3. Embodiment of Western Orientalism.
4. Defining Dialogism with examples.
5. Showing examples of inclusion of historiographic metafiction from the novel .
6. Mentioning how Souief wanted to create a common ground for human civilizations across the world through her *Mezzaterra*.

LAST BUT NOT LEAST : Correctness of language , punctuation , coherence and cohesion are vehemently taken into consideration.

Ammar Telidji's University
Faculty of Letters and languages
Department of English
Level : MASTER TWO
Scholarly Year: 2021/2022
Teacher: SELT Djihad Afaf

Sample Answers for T.W.L Exam

Students are expected to tackle the following points:

1. Contextualizing Ngugi Wa'Thiongo's novel *Weep Not Child* within postcolonialism. (2pts)
2. Revealing the intersection between the postmodern and the postcolonial.(3.5pts)
3. Referring to Mikhail Bakhtin's Dialogism, Monologism & polyphony. (3pts)
4. Referring to Linda Hutcheon's Historiographic metafiction & Lyotard's Metanarratives. (2.5pts)
5. Show that Wa'Thiongo's Novel is "monologic" wherein his views are prevailing. (4pts)
6. Mentioning that fiction within the postcolonial frame can be considered as a historical record. (1.5pts)
7. Manifesting the congruence existing between the novel's events and what was happening in **Kenya** during colonization. (1.5pts)
8. Wa'thiongo's solid stand and dedicated commitment to fight the colonizer's presence in his country both : politically and culturally. (1.5pts)

****N.B****

9. 2 pts for criticality.

- 10. Spelling, grammatical and accuracy of answers are necessary criteria that are highly taken into account.**

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