

Presentations of Postcolonialism: New Orientations is a collection of essays which sets out to open the possible limits of the postcolonialism as a literary/social discourse. Postcolonialism, moving beyond the paradigm of so-called critical practice, has come to represent a complex web of meaning produced through multiple strategies of reading and interpreting it. The present collection of critical essays represents myriad, interesting and insightful explorations on textuality and inter-textuality of the postcolonial discourse, its meaning in recent critical practice. The contributors have explored the subject referring to different genres in connection with their traditional and radical interpretation into consideration.

"A most worthwhile and illuminating enterprise."

Prof. Bruce Bennett

Professor, The School of Humanities and Social Sciences at the University of New South Wales, Australian Defence Force Academy in Canberra, Australia

"This collection of essays presents a rethinking about the meaning and use of the term postcolonial. It goes on to discuss a wide range of issues moving freely from history to specific texts, from native to foreign perceptions thus allowing the theme to unfold itself in multiple ways. An unusual essay is on Tibetan postcolonial writing, an experience of our times which deserves attention."

Prof. Jasbir Jain
Director, IRIS

**Presentations of
Postcolonialism in
English**
New Orientations



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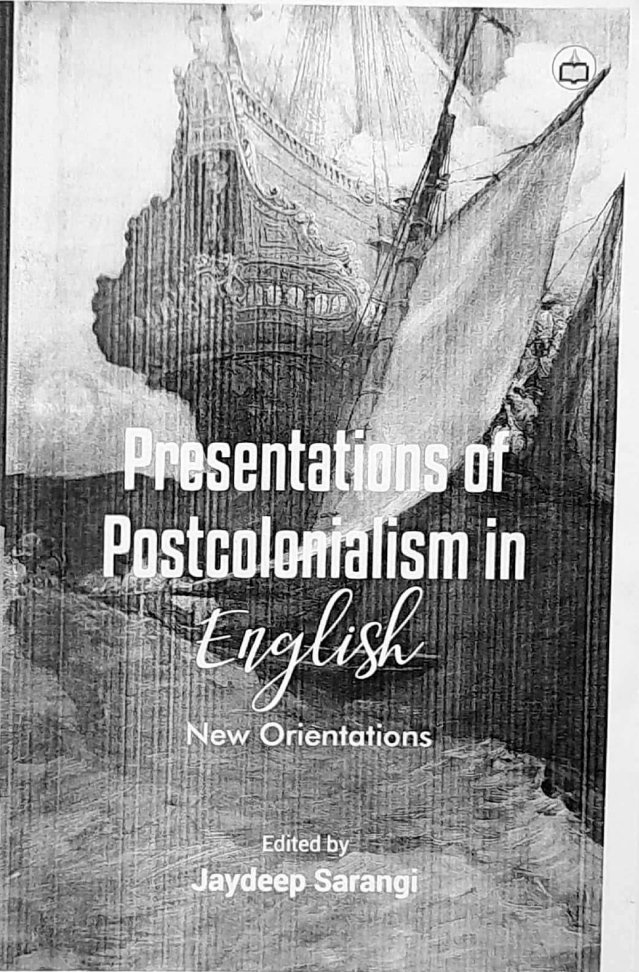
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Edited by
Jaydeep Sarangi



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**Re-worlding our Language, Re-languaging
our World: Postcolonial Poetic Inflections
and Three Contemporary Indian English
Voices**

Basudhara Roy

In his, now, canonical and, perhaps, most widely-read critical essay, 'Tradition and the Individual Talent' written in 1919, T.S. Eliot, outlining the vital necessity of a literary tradition, states:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. (15)

In 1993, Adrienne Rich speaks in no less impassioned terms of tradition as not just artistic necessity but also historical and cultural privilege:

To have as birthright a poetic tradition that everyone around you recognises and respects is one kind of privilege. At very least, it lets you know what you hold in your hands, as person and artist. Like a strong parent who both teaches and browbeats, can be learned from, stormed away from, forgiven, but whose influence can never be denied. Like a family from which, even in separation, you bring away certain gestures, tones, ways of looking: something taken for granted, perhaps felt as constriction, nonetheless a source, a point of departure. (129)