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Nota di contenuto	Preliminary Material / Daria Tunca and Janet Wilson -- Introduction: Gateways and Walls, or the Power and Pitfalls of Postcolonial Metaphors / Daria Tunca and Janet Wilson -- Clothing the Borders: Dress as a Signifier in Colonial and Post-Colonial Space / Gareth Griffiths -- "As Rare as Rubies": Did Salman Rushdie Invent Turkish American-Literature? / Elena Furlanetto -- The Bosphorus Syndrome / Gerhard Stilz -- Geography Fabulous: Conrad and Ghosh / Padmini Mongia -- The Concomitant Spaces of Territory and Writing: Crossing Cultural Divides / Marta Dvorák -- Towards an Australian Philosophy: Constructive Appropriation of Enlightenment Thinking in Murray Bail's The Pages / Marie Herbillon -- Image-i-nation: Africa/nation, Identity, and the Nation(s) Within / Bronwyn Mills -- Refugees and Three Short Stories from Sri Lanka / Simran Chadha -- Gateway to the Unknowable: The Kala Pani in Amitav Ghosh's Sea of Poppies and Barlen Pyamootoo's Bénarès / John C. Hawley -- Postcolonial Literature in the Time of World Literature / Deepika Marya -- "Die Mauer is no joke!": The Berlin Wall in Cilla McQueen's Berlin Diary and in the Works of Kapka Kassabova / Claudia Duppe -- The Wall as Signifier in Ivan Vladislavic's Works / Carmen Concilio -- Enclosed: Nature. Carol Shields' Textual Mazes / Vera Alexander -- An Ethics of Mourning: Loss and

Transnational Dynamics in *The Shadow Lines* by Amitav Ghosh / Golnar Nabizadeh -- *The Mirage of Europe* in Caryl Phillips's *A Distant Shore* and Chika Unigwe's *On Black Sisters' Street* / Elisabeth Bekers -- *Desexing the Crone: Intentional Invisibility as Postcolonial Retaliation* in Ravinder Randhawa's *A Wicked Old Woman* and Chitra Banerjee Divakaruni's *The Mistress of Spices* / Devon Campbell–Hall -- *The Burden of Possessions: A Postcolonial Reading of Letters from Bessie Head, Dora Taylor, and Lilian Ngoyi* / M.J. Daymond -- *Gendered Gateways: Australian Surfing and the Construction of Masculinities* in Tim Winton's *Breath* / Sissy Helff -- *Notes on Contributors* / Daria Tunca and Janet Wilson -- *Index* / Daria Tunca and Janet Wilson.

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## Sommario/riassunto

Metaphors are ubiquitously used in the humanities to bring the tangibility of the concrete world to the elaboration of abstract thought. Drawing on this cognitive function of metaphors, this collection of essays focuses on the evocative figures of the 'gateway' and the 'wall' to reflect on the state of postcolonial studies. Some chapters – on such topics as maze-making in Canada and the Berlin Wall in the writings of New Zealand authors – foreground the modes of articulation between literal borders and emotional (dis)connections, while others examine how artefacts ranging from personal letters to clothes may be conceptualized as metaphorical 'gateways' and 'walls' that lead or, conversely, regulate access, to specific forms of cultural expression and knowledge. Following this line of metaphorical thought, postcolonial studies itself may be said to function as either barrier or pathway to further modes of enquiry. This much is suggested by two complementary sets of contributions: on the one hand, those that contend that the canonical centre-periphery paradigm and the related 'writing back' model have prevented scholars from recognizing the depth and magnitude of cross-cultural influences between civilizations; on the other, those that argue that the scope of traditional postcolonial models may be fruitfully widened to include territories such as post-imperial Turkey, a geographical and cultural gateway between East and West that features in several of the essays included in this collection. Ultimately, all of the contributions testify to the fact that postcolonial studies is a field whose borders must be constantly redrawn, and whose paradigms need to be continually reshaped and rebuilt to remain relevant in the contemporary world – in other words, the collection's varied approaches suggest that the discipline itself is permanently 'under construction'. Readers are, therefore, invited to perform a critical inspection of the postcolonial construction site.

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