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| Nota di contenuto       | Contents; Acknowledgements; 1 Introduction: parents, bastards and orphans; 2 Conrad's 'hopeless' binaries: Heart of Darkness and postcolonial interior journeys; 3 'On England's Desert Island cast away': protean Crusoes, exiled Fridays; 4 Reclaiming ghosts, claiming ghosts: Caribbean and Canadian responses to the Brontes; 5 Turned upside down? Dickens's Australia and Peter Carey's Jack Maggs; 6 Encountering                                      |

other selves: re-staging *The Tempest*; 7 Removing the black-face: a different 'Othello music'; 8 Conclusion and postscript: narrative agency in Pauline Melville's *The Ventriloquist's Tale*  
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Sommario/riassunto

In recent years works such as Jean Rhys's *Wide Sargasso Sea*, J.M. Coetzee's *Foe* and Peter Carey's *Jack Maggs*, which 'write back' to classic English texts, have attracted considerable attention as offering a paradigm for the relationship between post-colon

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