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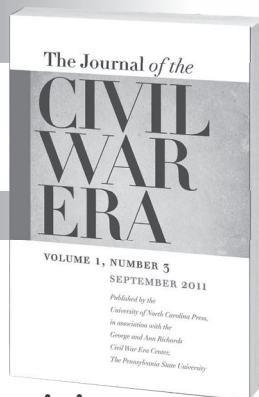
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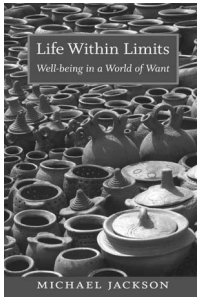
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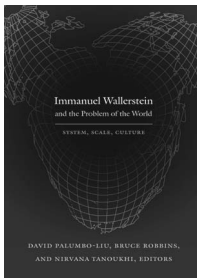
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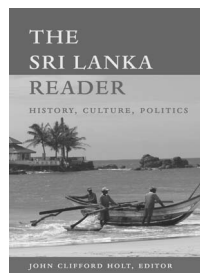
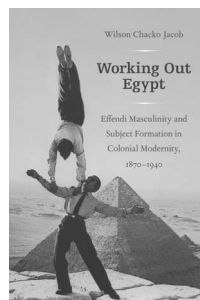
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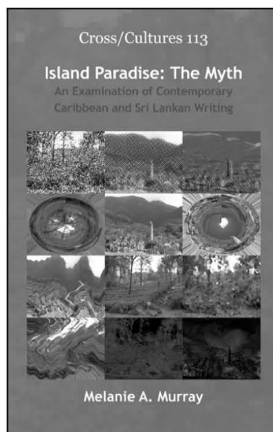
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Island Paradise: The Myth

An Examination of Contemporary Caribbean and Sri Lankan Writing

Melanie A. Murray



A colonial discourse has perpetuated the literary notion of islands as paradisaical. This study explores how the notions of island paradise have been represented in European literature, the oral and literary indigenous traditions of the Caribbean and Sri Lanka, a colonial literary influence in these islands, and the literary experience after independence in these nations. Persistent themes of colonial narratives foreground the aesthetic and ignore the workforce in a representation of island space as idealized, insular, and vulnerable to conquest; an ideal space for management and control. English landscape has been replicated in islands through literature and in reality — the 'Great House' being an ideological symbol of power.

Island Paradise: The Myth investigates how these entrenched notions of paradise, which islands have

traditionally represented metonymically, are contested in the works of four postcolonial authors: Jamaica Kincaid, Lawrence Scott, Romesh Gunesequera, and Jean Arasanayagam, from the island nations of the Caribbean and Sri Lanka. It analyzes texts which focus on gardens, island space, and houses to examine how these motifs are used to re-vision colonial/contested sites. This book examines the relationship between landscape and identity and, with reference to Homi K. Bhabha, considers how these writers offer an alternative space for negotiating the ambivalence of hybridity.

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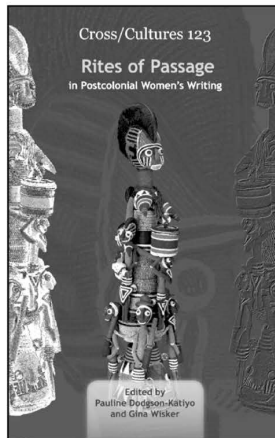
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Rites of Passage in Postcolonial Women's Writing

Edited by
Pauline Dodgson-Katiyo
and Gina Wisker



This volume brings a variety of new approaches and contexts to modern and contemporary women's writing. Contributors include both new and well-established scholars from Europe, Australia, the USA, and the Caribbean. Their essays draw on, adapt, and challenge anthropological perspectives on rites of passage derived from the work of Arnold van Gennep and Victor Turner. Collectively, the essays suggest that women's writing and women's experiences from diverse cultures go beyond any straightforward notion of a threefold structure of separation, transition, and incorporation. Some essays include discussion of traditional rites of passage such as birth, motherhood, marriage, death, and bereavement; others are interested in exploring less traditional, more fluid, and/or problematic rites such as abortion, living with HIV/AIDS, and coming into political consciousness. Contributors seek ways of linking writing on rites of passage to feminist, postcolonial, and psychoanalytic

theories which foreground margins, borders, and the outsider.

The three opening essays explore the work of the Zimbabwean writer Yvonne Vera, whose groundbreaking work explored taboo subjects such as infanticide and incest. A wide range of other essays focus on writers from Africa, the Americas, Asia, Australia, and Europe, including Jean Rhys, Bharati Mukherjee, Arundhati Roy, Jean Arasanayagam, Victoria Nalani Kneubuhl, and Eva Sallis.

Rites of Passage in Postcolonial Women's Writing will be of interest to scholars working in the fields of postcolonial and modern and contemporary women's writing, and to students on literature and women's studies courses who want to study women's writing from a cross-cultural perspective and from different theoretical positions.

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