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## Chapter 1 : A history of British working class literature in SearchWorks catalog

*The Cambridge introduction to postcolonial literatures in Alternative histories and writing back Transnational and black British writing: colonizing in reverse,;*

By the 18th century, observers in Europe were writing about the colonies and slavery in a variety of genres, including fictional, scientific, and philosophical literature. By the end of the 18th century, several former slaves had written autobiographical narratives recounting their experience of servitude. The African diaspora and slavery also created conditions for the interpretation of skin color as a marker of human diversity, giving rise to theories of race, including a significant corpus of scientific writing and reflections on the social, political, and cultural identity of Afro-descendants in the Americas. The 19th century was marked by several interconnected transitions. Literary culture evolved in parallel with these changes. Notably, slavery became an object of sustained critique by writers from around the Atlantic rim. Scholarship on the literary imprint of colonization and slavery in the Atlantic world has predominantly been organized by language, though there are also comparative studies that cross linguistic boundaries. Some studies are anchored within the framework of a particular imperial history, e. One challenge of establishing a critical bibliography on the literature associated with colonialism and slavery is that literature is a fluid category and, as a result, literary scholarship overlaps significantly with cultural history. In addition to studies of narrative fiction and poetry, this bibliography includes scholarship on autobiographical, philosophical, economic, and scientific writing. Research on literature and colonization has expanded significantly since the advent of postcolonial studies in the s, hence the heavy representation of research published since this watershed. Postcolonial theory and studies of postcolonial literature are, however, not included, with the exception of those that emphasize the memory of colonization and slavery. General Overviews There are, essentially, no comprehensive overviews of the literature of colonization and slavery in the Atlantic world because a study of this kind would have to cover four centuries, multiple languages, and diverse genres of writing. Broad studies include Davis , a classic account of the place of slavery in Western culture that covers writing from the ancient, medieval, and modern worlds; Hannaford , which traces the idea of race from ancient Greece to contemporary times; and Pagden , which surveys Spanish, British, and French theories of empire from the 16th to the 19th century. The Problem of Slavery in Western Culture. Oxford University Press, Classic study covering both ancient and modern worlds, which considers how Western religious and philosophical doctrines have variously sanctioned or contested slavery. The History of an Idea in the West. Woodrow Wilson Center, Lords of All the World: Ideologies of Empire in Spain, Britain and France c. Yale University Press,

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## Chapter 2 : Diaspora and Black British Writers

*This introduction, from a leading figure in the field, explores a wide range of Anglophone post-colonial writing from Africa, Australia, the Caribbean, India, Ireland and Britain. Lyn Innes compares the ways in which authors shape communal identities and interrogate the values and representations of peoples in newly independent nations.*

Williams, all rights reserved. This text may be used and shared in accordance with the fair-use provisions of U. Copyright law, and it may be archived and redistributed in electronic form, provided that the editors are notified and no fee is charged for access. Archiving, redistribution, or republication of this text on other terms, in any medium, requires the notification of the journal and consent of the author. On a personal level, yes, it would be nice to feel a sense of belonging somewhere. I would say that I was a British writer. For people like me and Caz Caryl Phillips, we are British writers. There is nothing else we could be. It is quite difficult, though, because what that entails is another view of Britain. Of Britain as being a genuinely plural, multi-cultural place, where, somehow, everything gets different. I think that is quite difficult for people, English literature having been English, as it were, in the strict sense for so long. But having had that cultural identity, or whatever else it is that is established for you, wherever you are rooted, whatever you are rooted in. I think we have to accept that we are going to be perpetually wandering. We are bound to, I think. Even if we sit at home, we are forced to travel, just because of what is going on around us. Their novels and screenplays move from one nation to another, from one culture to another, with no clear sense of "home" and "abroad. This rush toward finding a politically all-encompassing designation for these writers raises questions about the nature and utility of such labels. Is "Black British" a facile Manichean opposition to the dominant culture that essentializes a generation who have cultural origins as varied as, for example, Pakistan, China, Guyana, Jamaica, and Nigeria? How do we consider the claim of a "British" cultural identity of any kind when such a label historically has been a matter of political administration rather than descriptive of any recognizable set of cultural practices? Though these are important questions, they overlook the influence of such forces as decolonization, transnational capitalism, transcultural mass communication, and migration and movement on these children of the post-colonial diaspora. For what writers such as Kureishi, Phillips, and Gupta are attempting is not to essentialize the Black British subject or experience, but rather to unpack how both "Black-ness" and "British-ness" are culturally constructed for themselves and for the dominant culture. In doing so they are, in fact, doing more than simply re-staging the narratives of English culture that the British state has used to define itself. It is a project intended not simply to, as Homi Bhabha writes, "invert the axis of political discrimination by installing the excluded term at the centre" Instead, he writes, "the analytic of cultural difference intervenes to transform the scenario of articulation--not simply to disturb the rationale of discrimination" "DissemiNation" In other words, it is not an attempt to create a separate-but-equal narrative to run alongside the dominant cultural narrative of the nation, nor is it an attempt to assimilate the story of the Other into the dominant narrative. Rather, it is an attempt to disrupt the narratives forged to define the dominant culture, to hybridize the discourse, to reconfigure the concept of all cultural identities as fluid and heterogeneous. Instead of seeking recognition from the dominant culture or overcoming specific instances of political injustice, the work of these writers endeavors to reconfigure these relations of dominance and resistance, to reposition both the dominant and the marginalized on the stage of cultural discourse, and to challenge the static borders of national and cultural identity. These writers and artists are working in transnational, transcultural spaces that are defined by what Arjun Appadurai calls "imagined worlds" where alliances and allegiances coalesce, dissolve, and coalesce again along the lines of ideas and images and are continually re-staged across, rather than within, stable nationalist cultural narratives. In order to understand this phenomenon, however, it is useful first to see how post-colonial diaspora in Britain has intensified and accelerated the undermining and reconfiguring of the dominant cultural narrative. Bhabha contends that the construction of the dominant and central narrative of the "nation" consists of both the appropriation of

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repeated arbitrary cultural practices that distinguish one community from its neighbors along with the strategic "forgetting" of the violence that was necessary for the dominant culture to "found" and reproduce itself. In this double act of forgetting the violence and inscribing with meaning the accidents of territory and daily life, the dominant culture creates a narrative that defines both the origins and the present nature of its "imagined community. The nation attempts to represent itself as both its history and its inhabitants; yet as the history is written as a coherent narrative to explain the emergence of the dominant culture, the daily cultural practices of those on the margins of the state give lie to the narrative of a homogenous society of a unified people. The consequence of this is that "The nation reveals, in its ambivalent and vacillating representation, the ethnography of its own historicity and opens up the possibility of other narratives of people and their difference" From such a space, according to Bhabha, the voices from the margin can begin to be heard both inside and outside of the dominant discourse. In Britain it is the reality of the diaspora of empire within the nation that most fundamentally disrupts this dominant narrative of a unified, homogenous nation. More than simply introducing other cultural and ethnic voices into the nation, the diaspora in Britain is also what Kobena Mercer calls "a reminder and a remainder of its historical past" <sup>7</sup> , a physical presence that underlines the paradox of immigration into Britain from its colonies even as those colonies, and the prestige and power they embodied and exemplified, were "lost" to independence. The postcolonial diaspora is not simply immigration into Britain from other places, as for example immigration into the United States or even Turkish "guest workers" in Germany," but is instead a continual reminder that "we are here because you were there" <sup>7</sup>. This perceived threat to national cohesion, in turn, challenges the cultural identity of the White Englishman as being homogenous and unitary. The response of the dominant culture to post-colonial immigration has been what Stuart Hall calls a "defensive exclusivism. In its repetition and response to the authoritative utterances in the dominant culture it disrupts the nature of the dominant discourse and opens "up a space of negotiation where power is unequal but its articulation may be equivocal. And from this space of hybrid discourse also then comes the possibility of the movement of meaning within the dominant culture. As a way of describing this space, "Black" was initially used in the Seventies and Eighties to encompass the common experience of racism and marginalization Hall, "New Ethnicities" It allowed groups who were heterogeneous to respond in a collective and overtly political way to their exclusion by the dominant culture and to their representation as Other. Such a term, however, quickly raised its own problematic uses. Okwui Enwezor notes that the "employment of a possibly homogenizing signifier like Black British for so many ethnically and culturally diverse communities and geographies invites, on the surface, the possible disavowal of the plurality of identities within this body" Much to the consternation of some members of both the White British and Black British elite, there was no longer the possibility of considering an elusive, homogenous Other or of reaching consensus among the Black British population. More to the point, what events surrounding The Satanic Verses illustrated was that diaspora and globalization produce not simply corporate homogeneity, but cultural heterogeneity. They create not simply polyglossia--a happy multicultural carnival of voices--but heteroglossia in which the works produced in a contact zone are often not fully comprehensible to those on either end of the continuum. Such a position is both a recognition that one cannot stand outside the stage on which one is performing, and that the scope of the play is not only in the hands of the playwright. Even as the performers give voice to the words--as Bhabha sees the performative nature of the daily accumulation of culture--the nature of the play and its message changes. What Phillips advocates is a more overt re-staging of the play, a re-writing of the script, even as it takes place on the same stage with some of the same performers provided by the dominant discourse. It is an attempt to critique what one inhabits and to open the performance to the polyvocality of the inhabitant. Such a move is not a rejection of narrative, but of a single, foundationalist point of view. Black British criticism, with its emphasis on unpacking the counterhistories of modernity and the immanent critique of knowledge and representation in the development of British imperialism Baker, et al. Yet this very emphasis on the phenomenon of diaspora in the home of empire and its subsequent foregrounding of the doubleness of the national subject, raises significant questions as to whether "Black

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British-ness" displaces the modern concept of nation to the point that it is no longer a meaningful way to consider these writers. To engage questions of diaspora is to focus on the instability of the signs of national identity, the disruption of the idea of the "mother country"--of the nation as well as the empire--as well as the disruption of a "homeland". Rather than being a dangerously essentializing ethnic and nationalist term, "Black British" actually becomes more useful because of the shifting nature of what each word signifies. The ambivalence of the phrase opens up the possibilities of narratives and identities that are, as Hall writes, "constantly producing and reproducing themselves anew, through transformation and difference" Cultural Identity" To see these possibilities it is useful to consider each word. It is a word that emphasizes the heterogeneous and unstable nature of diaspora. Not only can it move between generations, and thereby avoid the inflexibility of a word such as "immigrant," it also blurs the boundaries of any stable conception of national essences. This is not engaging in the literary or political nationalism of the former colony in the way envisioned by Frantz Fanon or seen in the early work of writers such as Chinua Achebe. As Paul Gilroy has pointed out in his conception of the "Black Atlantic", the construction of Black-ness happens in a fluid and elastic space that is neither the United States nor Britain nor the Caribbean. Phillips, Kureishi, and others such as Abdulrazak Gurnah all talk of the importance of discovering the work of writers such as Richard Wright and James Baldwin. I read about the Mutiny and Partition and Mountbatten. For Shahid these are all texts that provide him with an emerging sense of identity that stands in difference from and resistance to the dominant White English culture. What is significant is the struggle with being defined as the Other and marginalized by the dominant culture--wherever that culture might happen to be. Shahid can draw from the experiences of Malcom X to frame his reading about the Partition that so shaped the lives of his parents when they fled to Britain. Still, to Shahid, the events and places and cultures he reads about, as influential as they are to him, were always someplace else. A transnational space is not always a comfortable one, filled as it is with fragmented cultures and discontinuous histories. There is no space in the conventional national narrative for the Black British subject. Those spaces that have not been forgotten are in the midst of being forgotten by the dominant culture. Assimilation into the dominant narrative is not an option. At the same time there is no other "homeland" to return to for the person born and reared in Britain; there is only the story of a place of origin before diaspora. Such a homeland is for the Black British youth only a catechistic construction of language. There is no sign to accompany the signifier. These conflicting constructions of nationality, diaspora, and ethnicity place the Black British in an ambivalent and unstable space between nation and subject. Conversely, the "decolonized nation as the place of ultimate refuge and gratification" Gikandi, represents only another myth of origins to which the Black British subject can never belong. This creates more than a facile binary of home and exile, so often invoked by the first generation of postcolonial nationalists and immigrants. Instead, as Gikandi says, it leads "to an aporia, as if this figure of evasion and ambiguity is the most appropriate mechanism for responding to the problem of origins and location in the postimperial scene" Consequently, any attempt to stabilize or essentialize a Black British identity crumbles under the weight of its internal contradictions. From this position there is the possibility of contesting the post-Enlightenment modernist ideology that structures the discourse of national and cultural identity. This question can engage with a political moment in Britain in a way that, by the very nature of its transnational and transcultural repositioning of the narrative of Black identity, disrupts the established narrative of the English nation, the British state and the accompanying relationships of domination and resistance. For a reader picking up the novel, who did not know that Phillips had been reared in Leeds, it would difficult at first to confidently categorize the book as "American" or "British" or "Caribbean" Literature. In the first section set in the s, "The Pagan Coast", Nash Williams, a freed slave "sent to Liberia under the auspices of the American Colonization Society, having undergone a rigorous program of Christian education, and being of sound moral character, had disappeared from the known world" 7 Edward Williams, his former master, follows him to Liberia only to find to his dismay that Nash has found a new home among the people he was sent to convert and educate and has rejected the values of his former master and married and adapted to the indigenous religions and customs. Yet this is

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no simple act of liberation and reversal and Nash finds he cannot be truly at "home" in Liberia any more than he could in Virginia. In the end, Nash dies of the same disease that killed his son and that "remains a mystery even to those closest to him" Similarly, in the fourth and final section, "Somewhere in England" Travis, a Black American soldier sent to England during the Second World War, meets and falls in love with Joyce, a working-class, White English woman. Though they plan to be married, they face both the resistance of the local village people and of the Americans. There is no place for them to be at home. Travis and Joyce conceive a son; then, after Travis is killed in Italy, Joyce gives the child up for adoption. At least I avoided that" Like Nash Williams, he faces a lifetime of dealing with a shifting and unstable identity, both part of and apart from the cultures of two nations--the United States and Britain--neither of which will offer him full access to the dominant cultural narrative. What ties together the stories of Nash, Travis, and Martha--the second story of a Black woman in the 19th Century American West--is the excerpt from the "journal" of James Hamilton, master of the Duke of York, a ship of the slave trade bound from Liverpool to West Africa in Through this section Phillips, illustrates both the connection to and distance from the Africa that was once "home" to this Black diaspora. The dispersal of the "children" of the novel is violent and the traces of violence and displacement continue to haunt them through the generations. There is no "homeland" these children of the diaspora can recover, only other lands where their identities as Other will be constructed by the dominant cultures. As the anonymous "father" contemplates his diasporic children in the Epilogue of the novel, he realizes, "There are no paths in water. There is no return" Consequently, though the narrative of the British nation has been displaced by the transnationality of Blackness, so has the narrative of a pure and indigenous home somewhere else over the seas.

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## Chapter 3 : Project MUSE - Mongrel Nation

*Postcolonial Literatures in English Black and Asian Writing in Britain Chapter 10 Transnational and black British writing: colonizing in reverse*

Some argue that the main driver of transnationalism has been the development of technologies that have made transportation and communication more accessible and affordable, thus dramatically changing the relationship between people and places. It is now possible for immigrants to maintain closer and more frequent contact with their home societies than ever before. However, the integration of international migrations to the demographic future of many developed countries is another important driver for transnationalism. Beyond simply filling a demand for low-wage workers, migration also fills the demographic gaps created by declining natural populations in most industrialized countries. And this trend shows no sign of slowing down. Moreover, global political transformations and new international legal regimes have weakened the state as the only legitimate source of rights. Decolonization, coupled with the fall of communism and the ascendance of human rights, have forced states to take account of persons qua persons, rather than persons qua citizens. As a result, individuals have rights regardless of their citizenship status within a country. Others, from a neo-marxist approach, argue that transnational class relations have come about which have occurred concomitant with novel organizational and technological advancements and the spread of transnational chains of production and finance. Immigrant transnational activities[ edit ] When immigrants engage in transnational activities, they create "social fields" that link their original country with their new country or countries of residence. Economic transnational activities[ edit ] Economic transnational activities such as business investments in home countries and monetary remittances are both pervasive and well documented. This intense influx of resources may mean that for some nations development prospects become inextricably linkedâ€”if not dependent uponâ€”the economic activities of their respective diasporas. Less formal but still significant roles include the transfer or dissemination of political ideas and norms, such as publishing an op-ed in a home country newspaper, writing a blog, or lobbying a local elected official. There is also the more extreme example of individuals such as Jesus Galvis, a travel agent in New Jersey who in ran for a Senate seat in his native Colombia. He was elected and intended to hold office simultaneously in Bogota and Hackensack, New Jersey where he served as a city councilor. Political economy[ edit ] The rise of global capitalism has occurred through a novel and increasingly functional integration of capitalist chains of production and finance across borders which is tied to the formation of a transnational capitalist class. Recent research has established the concept and importance of social remittances which provide a distinct form of social capital between migrants living abroad and those who remain at home. In the late s, ethnic studies scholars would largely move towards models of diaspora to understand immigrant communities in relation to area studies, although lone patterns of international flow would become accompanied by the multiple flows of transnationalism. Indeed, they are as much residents of their new community as anyone else. Traditionally, immigration has been seen as an autonomous process, driven by conditions such as poverty and overpopulation in the country of origin and unrelated to conditions such as foreign policy and economic needs in the receiving country. Even though overpopulation, economic stagnation, and poverty all continue to create pressures for migration, they alone are not enough to produce large international migration flows. There are many countries, for example, which lack significant emigration history despite longstanding poverty. Also, most international immigration flows from the global South to the global North are not made up by the poorest of the poor, but, generally by professionals. In addition, there are countries with high levels of job creation that continue to witness emigration on a large scale. The reasons and promoters for migration are not only embodied within the country of origin. Instead, they are rooted within the broader geopolitical and global dynamics. Then, immigration is but a fundamental component of the process of capitalist expansion, market penetration, and globalization. There are systematic and structural relations between globalization and immigration. The

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emergence of a global economy has contributed both to the creation of potential emigrants abroad and to the formation of economic, cultural, and ideological links between industrialized and developing countries that later serve as bridges for the international migration. For example, the same set of circumstances and processes that have promoted the location of factories and offices abroad have also contributed to the creation of large supply of low-wage jobs for which immigrant workers constitute a desirable labor supply. Unlike the manufacturing sector, which traditionally supplied middle-income jobs and competitive benefits, the majority of service jobs are either extremely well-paid or extremely poorly paid, with relatively few jobs in the middle-income range. Many of the jobs lack key benefits such as health insurance. Sales representatives, restaurant wait staff, administrative assistants, and custodial workers are among the growth occupations. Finally, the fact that the major growth sectors rather than declining sectors are generating the most low-wage jobs shows that the supply of such jobs will continue to increase for the predictable future. The entry of migrant workers will similarly continue to meet the demand. In turn, this inflow provides the raw material out of which transnational communities emerge. List of transnational organizations[ edit ] Transnational organizations include:

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### Chapter 4 : Colonization in Reverse – Louise Bennett Coverley – Rt. Hon. Dr. Louise Bennett Coverley

*C. L. Innes is Emeritus Professor of Postcolonial Literatures at the University of Kent. She is the author of, among other books, A History of Black and Asian Writing in Britain (Cambridge, ).*

Williams, all rights reserved. Journal of Postcolonial Studies. Consequently, though the narrative of the British nation has been displaced by the transnationality of Blackness, so has the narrative of a pure and indigenous home somewhere else over the seas. For the Black British, the idea of homeland is separated both spatially and temporally; it is a construction of a represented past before it can ever be an experienced reality. This foregrounds a difference in experience and position between those born in the former nations of empire and those born or reared in Britain. Though the forces and narratives of diaspora are powerful and influential for the latter, they live in a different relationship to the landscape of the English nation and the political reality of the British state. The space of the nation and the space of the empire are intertwined, but not identical. Though they may not be considered part of the dominant cultural discourse by those who control it--and indeed may even still be labeled as "immigrant" writers in the popular media Lee 75 --in fact their experiences and concerns cannot necessarily be conflated with those from former colonies. The idea of the "Empire Writes Back", of a generation of writers such as Salman Rushdie , Wilson Harris , Ben Okri , Buchi Emecheta , and others writing from the empire back at the site of imperial power, cannot simply be hammered to fit the reality of the next generation Lee For the Black British writer the resistance coupled with the wry humor of the "Empire Writes Back" or of "colonization in reverse" misplaces the emphasis of their concern. They are not writing as the postindependence or postcolonial subject displaced in Britain; they are writing as the British subject in a postcolonial world trying to contest and displace the dominant narrative of nation. Nothing was ever right for Papa there. For the older generation, the narratives of migration are constructed by physical movement and embedded in personal histories. There can be a real argument, however futile in nature, between the older men because they are still the embodiments of the places about which they argue. For Shahid, however, his physical memories are of London and Kent. For him the argument that matters is happening on the streets of London over what form of identity he and his fellow students will construct in a Britain that refuses to recognize them as embodiments of its culture. By emphasizing the work of writers who have migrated to the metropolis from the former colonies, Boehmer contends that, not only will such work be privileged over the work of indigenous writers who are not working within the dominant discourse, but that "writers and texts from different continents, nations, and cultures are often indiscriminately blended together as being migrant" The discursive and epistemological structures of imperialism and the colonizing gaze shape and constrain both, but there are important differences in position in relation to empire and nation. Such differences may mean that "Black British" is not as useful as an all-encompassing term of collective political resistance as it is as a position for re-staging narratives that blur and reconfigure ideas of national and cultural identity. This is what Hall means when he talks of a movement in Black British politics from a Gramscian "war of maneuver" to a "war of position" or the contesting of positionalities "New Ethnicities" Rather than essentializing, then, Black British, by virtue of its shifting nature as a signifier, opens up the space in which multiple and polyvocal narratives can be constructed in positions of resistance to the dominant culture. If you cannot be easily essentialized, you may be freed enough to give voice to new stories, new identities. Such counter-hegemonic narratives must be read through hybrid voices that emerge from the conflicts in the multiple contact zones that are contemporary Britain It is also worth noting that the term in use is Black British rather than Black English. The significance of using "British" as a term from which to re-stage cultural narratives is the recognition of the always-already fluid nature of British-ness. There is no true referent for the concept of British culture. Even if one discounts the many different ethnic strains that influenced the history of Britain--from Celts to Romans to Saxons to Normans--it remains that Britain is a political idea used to bring the nations of the Celtic fringe, Wales, Scotland, Cornwall, and Ireland, under a united English domination.

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Consequently, British has always been a shifting signifier in terms of nation, simultaneously a synonym for the dominant English culture and an attempt to pretend at a common bond between the different indigenous ethnicities on the island. It has also meant, however, that, as a term of cultural identity it has always been negotiated against difference; it always needs to subsume or elide all differences of region or class or gender in order to maintain the illusion of a unitary and homogenous identity. The effects in the post-war period of immigration from former colonies has only added to the layering of ethnicities that has always been the reality of "British-ness". If the English nation in Britain is no longer recognized as a basis for collective identity, then the narrative that had been created through will of nation and normalized in Englishness is gone. This has allowed the polyvocal British culture that is being constructed through the daily performance of cultural practices that Bhabha describes to begin to be recognized within the discourse of "national" culture. These performative acts are constructing new cultural narratives, but ones that are heterogeneous, transnational, and continually evolving. In this way, the use of "British" appropriates the term of British imperial conquest and administration and uses it to clear the space for the re-staging of cultural narratives.

### Chapter 5 : Literature, Slavery, and Colonization - Atlantic History - Oxford Bibliographies

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### Chapter 6 : Ifeona H Fulani | New York University - theinnatdunvilla.com

*The Cambridge introduction to postcolonial literatures in English. and black British writing: colonizing in reverse Transnational and black British writing.*

### Chapter 7 : A Poem By Louise Bennett

*Mark Stein, author of Black British Literature, states in his introduction that "black British literature not only deals with the situation of those who came from former colonies and their descendents, but also with the society which they discovered and."*

### Chapter 8 : Transnationalism - Wikipedia

*Transnational. Transnational studies is a set of critical practices premised on the notion that national boundaries can no longer be regarded as the only viable category for discrete study.*