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*Underground People* and his most recent novel *Mandela's Ego* (2006—too new to receive attention in Stiebel's and Gunner's collection), has also recently reprinted *Mating Birds*. Nevertheless, those books are not particularly easy to find in North America. Meanwhile, Nkosi's seminal collections of essays—*Home and Exile* and *Tasks and Masks*—are out of print, as is his play *The Rhythm of Violence*; "The Black Psychiatrist" and his radio plays are nearly impossible to obtain. Stiebel, Gunner, and Rodopi Press have done South African literary scholars a great service by reprinting Nkosi's important essays on "Fiction by Black South Africans" and "White Writing," for example. But what is needed is a *Lewis Nkosi Reader*, which would bring together all his most important essays as well as his poems, short stories, and plays. With any luck, *Still Beating the Drum* will spark a resurgence of critical interest in Nkosi's work, and perhaps some generous publisher will oblige.

Shane Graham

### Works Cited

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Clara A.B. Joseph and Janet Wilson (eds). *Global Fissures: Postcolonial Fusions*. Amsterdam: Ropodi, 2006. pp. 326. \$103.22 cloth

The collection of essays edited by Clara A.B. Joseph and Janet Wilson *Global Fissures: Postcolonial Fusions* (2006) claims for itself a broad mandate. The editors' introduction asks a series of wide-ranging questions, beginning with the following: "how are literary and cultural representations shaped by the times, specifically of postcolonialism and globalization? What is the role of the creative writer and critic...?" (xi). With both the terms postcolonialism and globalization defined in varying, and even diametrically opposed ways, it is no surprise that the papers included in this collection engage a wide variety of texts and approaches in grappling with these broad questions. The subjects covered in individual essays range from using new media to develop "adequate representations of a culturally concerned, ethical tourism" (Martin

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Spaul and Amina Minhas), to anxiety about national affiliations in Canadian literary discourse (Cynthia Sugars), to readings of *Ulysses* and *Waiting for Godot* (A. Clare Brandabur). This diversity of material is both a weakness and a strength. Peter D. Osborne's excellent "anredoM acitpO or Aztec Cameras: Cultural Hybridity and Latin American Photography," for example, demonstrates that Latin American practices of magical realism, familiar to the literary scholar, extend beyond the written text. Isabel Hoving's "On Invasions, Weeds, and Wilderness: The Dutch imagination of Globalization (thrice)" (discussed in more detail below) introduces the reader to two intriguing works of contemporary Dutch literature by Hafid Bouazza and Ellen Ombre not widely known beyond the Netherlands (they are not available in English translation). Such essays usefully expand and complement the usual orbit of postcolonial literary studies. But the disparate nature of the collection also raises the question of audience. Most prospective readers are unlikely to consult more than a couple of the volume's fourteen essays.

The volume is divided into three sections: "Theorizing the Global and the Postcolonial," "Globalization and Literature," and "Globalization, Politics and Culture." Like many collections of this kind, it is inevitably uneven. Of the three sections, the first one, on theory, functions most coherently as a unit and provides a useful range of viewpoints on the relationship between postcolonialism and globalization. John Hawley's essay "Theorizing Diaspora," which opens the collection, is a cogent and highly teachable assessment of the politics of location that ultimately affirms the value of identity politics. Robert Spencer, in "The Price of Silence: Intellectual Communication in the Age of Globalization," disagrees, claiming that "the politics of identity offer an ideological escape from...global capitalism" (32). While I take issue with Spencer's claim that "the mission of postcolonial writing... is to help humankind see beyond the divisive effects of economic and cultural colonization" (28), his endorsement of the attempt to speak in a globalized world, even when the resulting communication is necessarily limited and flawed, converges with Hawley's affirmation of Salman Rushdie's belief that globalization demands that "we make the very devil of a racket" and is both hopeful and constructive (qtd in Hawley 14). Shaobo Xie's "Is the World Decentered? A Postcolonialist Perspective on Globalization" is less optimistic about the power of postcolonial discourses and about the possibility of globalization to serve interests other than American hegemony. Nevertheless, he asserts the necessity and value of postcolonialist critiques, asking not for us to transcend difference, like Spencer, but to "translate among disparate, divergent discursive and political forces" in order to work "towards a truly decentred de-imperialized world" (73).

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In the second section, Isabel Hoving's investigation of the intersection of environmentalist and multiculturalist discourses is a standout. Her piece is one of two works in the section to focus on texts written in a language other than English. Hoving offers an analysis of contemporary environmental discourse and demonstrations that debates the best way to manage natural resources. The essay centres on contemporary Dutch writers (whose work is not available in English translation), by linking discourses of cultural diversity and biodiversity. Hoving's work demonstrates a novel approach to cross-disciplinary, globalized analysis that could be applied to a variety of other texts outside of a specifically Dutch context. This essay, along with Chris Prentice's "Riding the Whale? Postcolonialism and Globalization in *Whale Rider*," offer the volume's most provocative readings of individual texts.

Some of the essays in the third section, "Globalization, Politics and Culture," discuss specific texts while others engage with specific national policies in culture and education, and one looks at the more general cultural practice of tourism. Jennifer Lawn's analysis of "the rapid convergence of the cultural sector with corporate values" (228) in New Zealand draws on an extensive list of diverse sources. The essay offers a convincing assessment of the trajectory of New Zealand national policy on the Arts since 1984, while inviting comparison between the cultural dynamics of the rise of fiscal conservatism and neoliberalism in New Zealand with that in other Western countries. Similarly, Vijayashree Chaganti and Kanukolanuk Ravichandra's assessment of the impact of globalization on higher education in India in "Macaulay to Microsoft: Globalization and the Indian Academy" makes clear not only the dangers inherent in public divestment from universities but also the realities behind the supposedly beneficial internationalization of education. Chaganti and Ravichandra demonstrate that globalization affects public universities in India in ways that are both similar and different to the influence of late capitalism on universities in the West—including the devaluation and even loss of Humanities teaching.

The relative lack of attention to the publishing industry as a global and a globalizing force seems an unfortunate omission, given the significant impact of recent events in that arena ranging from the vertical integration of the publishing industry in the West to the demise of Heineman's African Writers Series. Indeed, none of the essays focused on African subject matter, meaning that the scope of the collection, while broad, and perhaps globalized, certainly isn't global. Cynthia Sugars's "'World Famous Across Canada': National Identity in the Global Village," like Prentice's and Lawn's essays, does usefully engage with the politics of nationalism and literary cultural exporting, but it is perhaps emblematic that all three scholars discuss globalizing culture from

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peripheral positions within the West, thereby confirming the West at the centre of globalization discourse and culture. Nevertheless, the several excellent individual contributions to *Global Fissures: Postcolonial Fusions* make it a useful addition to library shelves.

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