

Layout and printing are attractive and accurate, with perhaps an exception on page 126 where there seems to be an inadvertent use of italics. An exquisite cover by Evelyn Williams “exemplifies the use of ideographics central to oral literature” (xiv) and complements the book’s frequent analysis of metaphor and iconography in these autobiographies.

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### Works Cited

- Braxton, Joanne and Andrée Nicola McLaughlin, eds. *Wild Women and the Whirlwind: Afro-American Culture and the Contemporary Literary Renaissance*. New Brunswick, NJ: Rutgers UP, 1990.
- Sekora, John and D. T. Turner, eds. *The Art of Slave Narrative: Essays in Criticism and Theory*. Macomb, IL: Western Illinois UP, 1982.

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Peter Morey. *Fictions of India: Narrative and Power*. Edinburgh: Edinburgh UP, 2000.

In the Introduction, Peter Morey states his intention in writing this book: he seeks to investigate the relationship between narrative technique and hegemonic ideologies in Anglo-Indian literature before and after Independence. He analyzes the various works he has selected by asking some essential questions: 1) Is the mediation of positions of domination and subjection stagnant or fluid? 2) Are the writers aware that what they produce is only a re-presentation of India, not the essence? 3) How can post-colonial writers depict the plurality of India in such a way as to avoid the monocular colonial way of seeing? In the first chapter, Morey examines some of Rudyard Kipling’s early stories. He illustrates how Kipling’s fiction is influenced by the historical situation of India after 1857. These stories, he maintains, are subverted by uncertainties which imperialism would prefer to ignore. In answer to the first question of the Introduction to his book, Morey focusses on Kipling’s use of the supernatural. In the supernatural tales, he argues, power relations are fluid because the supernatural depicts an inversion of political power. As Morey stresses, however, Kipling is too much a man of his time for this inversion to be permanent: the previous balance is always restored; any intervention by the supernatural represents only a suspension of the status quo.

As he did with Kipling, Morey emphasizes the influence historical events exerted on E. M. Forster. While Kipling presupposes a British monopoly in India, Forster asks how the Indians are disposed towards their rulers. In *A Passage to India* (1924), he depicts their antagonism to the British colonizers. Morey seeks Forster the man in *A Passage to India* by comparing it to Forster's own personal notes in *The Hill of Devi* (1953). In both works Morey detects the ambivalence of, on the one hand, Forster's wish that India should be given more freedom, and, on the other, his recognition that liberalism within imperialism is complicated. Morey argues that Forster, like Kipling, is too much influenced by the conditions of his time to entertain seriously ideas of an independent India; however, unlike Kipling, he doubts that an Englishman can speak adequately for India.

With John Masters, Morey proceeds to the writers of post-Independence India. He claims that Masters wrote in the tradition of Kipling rather than of Forster. To illustrate his point, Morey analyzes the two adventure novels *Nightrunners of Bengal* (1951) and *Bhowani Junction* (1954). He stresses that in these novels Masters revives the imperial claim by perpetuating the memory of the ethics associated with the concept of the White Man's Burden. Morey wants postcolonial writers to address the question of what the true voice of India may be. In Masters, he asserts, this voice is stereotypical and conforms to Western ideas of the Oriental.

J.G. Farrell's *The Siege of Krishnapur* (1973), Morey argues, offers a different technique of representation by seeing the colonizer as the Other. Farrell invokes an ironizing distance in time between the modern reader and the nineteenth-century society of the novel. Morey puts *The Siege* into the context of the literary fashions of the 1960s and 1970s, which, he says, Farrell does not follow. He illustrates how the novel works against the assumption that the literary depiction of history depends on the scrupulous use of realism. Farrell, Morey emphasizes, inverts the realist mode by employing fairytales, romance, farce, and parody. Morey thus sees him as a forerunner of Salman Rushdie.

The next work he examines is Paul Scott's *Raj Quartet* (1966–1974). Morey discusses Scott's narrative technique and shows how he questions the adequacy of historical narrative and the reliability of narrators. Other critics, notably Salman Rushdie, have argued that Scott's novels are merely liberal rewritings of the imperial past. Morey argues, however, that Scott only seemingly writes in the tradition of colonial writers, but in fact dismantles this tradition.

In the final chapter, Morey turns to two Indian writers, Kushwant Singh and Rohinton Mistry. By analyzing their respective novels *Train to Pakistan*

(1956) and *A Fine Balance* (1996), he tries to prove the validity of some general remarks he makes at the beginning of this chapter on what he regards as the characteristic features of contemporary Indian-English fiction. He argues that no single Indian-English novel should be seen as complete in itself, but rather as a part of the constantly changing multiplicity of India. Many contemporary Indian writers portray their own particular communities, and can thus be seen as representing only a part of modern India. His “recipe” for reading contemporary Indian fiction is thus to see each novel as a story that contributes to representing the totality of India.

Looking at Morey’s list of writers, one cannot help asking where the female voices of India are. The list seems as male-dominated as imperialism itself. Have there been no women writers, past or present, who would have been relevant for his study? If not, why not? In the Introduction, Morey briefly explains the absence of women writers, but this is not convincing. Apart from this “flaw,” if one can call it a flaw, Morey’s study is a well-structured attempt to address the multiplicity of facets of colonial and postcolonial fictions of India. His approach to the texts is commendable. He sees them as embedded in, and influenced by, the respective historical situations of the times in which they were written. Each chapter is in itself well-structured: Morey begins by making his point and then, to prove it, embarks on a detailed analysis of the primary text. He deals critically with secondary sources and offers ideas of his own. He also illustrates his analysis by adducing studies by theorists such as Foucault, Barthes, Lacan, and Lukács; this remains, however, in the background of Morey’s study, and thus helps to cast light on his own theories rather than obscure them. Extensive footnotes and a comprehensive bibliography round off this well-researched study.

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Bill Ashcroft. *Post-Colonial Transformation*. London and New York: Routledge, 2001. 249 pp. \$24.95 pb.

In *Post-Colonial Transformation* Bill Ashcroft theorizes the postcolonial situation according to a set of specific critical concepts, approaching the postcolonial through terms such as resistance, interpolation, language, history, and horizon. His analysis depends upon an idea of the postcolonial as a discourse