Index

Aberdeen, Lady 31
Achebe, Chinua
  and Anthills of the Savannah (1987) 132
  and Biafra 131
    development of public sphere 131
    and commitment 121–2
  and impact of civil war 119, 121
  and A Man of the People (1966) 2
    absence of ideological panacea 130
    anti-intellectualism 126–7
    autobiographical elements 128
    characterization of protagonist 127–8, 129–30
  colonial education 124
  contemporary political context of 118–20
  as departure from previous works 117–18
  dispassionate analysis/engagement 133
  historical ambitions of 122
  nationalism 124
  new educated bourgeoisie 127, 130
  plot and themes of 117
  political disillusionment 130
  post-colonial Nigeria 126–7, 131
  scandalous reputation of 117
  social inequality 129
    traditional mores 129
  and military coup 119, 120
  and national literature 123–4
  and nationalism 124
  and No Longer at Ease (1960) 124, 126
  and political fiction 118, 120
  and post-colonial nation-building 122–3
  ambivalence about direction of 132–3
  and public sphere 5–6, 126
    in Biafra 131
    commitment to 132
    role of novel in 124
    and status of 118
    and Things Fall Apart (1958) 118, 126, 128
    and use of English 123–4
    and writer’s role 122
    and writing crisis 120–1, 132
    significance of 121–2
  African National Council (ANC)
    and attitudes towards Coetzee 189–91
    and censuring of Disgrace (1999) 10–11, 188, 196–7, 199
  Ahmed, Akbar S. 138
  Algren, Nelson 106, 111
  Alien Registration Act (1940) 101
  Althusser, Louis 86
  Amazon.com, and reader responses
    On the Road 16–17
    Well of Loneliness 16
  Amis, Martin 174
  Anderson, Benedict 124
  Arendt, Hannah 6
  Aswell, Edward 7
  Attwell, David 188, 200
  Australia, and identity adoption 180–1
  authenticity, and testimony 9–10
  author, and cult of 22
  authorial intention
    and libel 4–5, 34
    and obscenity 22
    and reader responses 22–3
  Azikiwe, Nnamdi 124
Backus, Margot Gayle 52
Baigent, Michael 207
Baker, Carlos 110–11
Bakhtin, Mikhail 10, 175, 178, 179
banned texts, and cults of 21
Barker, Lilian 62
Barker, Valerie 51
Baro, Gene 111
Barthes, Roland 10, 175, 207
Batten, Mabel 54, 58
Beach, Sylvia 27, 38
Beat Generation 106
and celebrity culture 108–9
and self-promotion of 107–8
see also Kerouac, Jack, and On the Road (1957)
Behn, Aphra, and Oroonoko (1688) 3
Benjamin, Walter 109
Bennett, Joan 76
Bentley, David 172
Beresford, David 191
Berlin airlift 101
Best, Richard 37
bestsellers 18
Bhabha, Homi 150
Biafra
and Achebe 131
and civil war 121
and creation of 119
Birley, James Latham 63
Biron, Sir Chartres 63, 64
Blatchford, Mathew 193
Bodkin, Sir Archibald 62
book market, and censorship 7, 21
Book of the Month Club 7
and Native Son (1940) 83, 84
Boorstin, Daniel 108
Boroff, David 111
Borowski, Tadeusz 174
Bourdieu, Pierre 8, 20
and cultural legitimacy 108
and modernity 28
Bower, Colin 187
Bozic, Stretan 181
Brooks, Gwendolyn 96
Brossard, Chandler, and Who Walk in Darkness (1952) 104–5
Brown, Dan 207
Brown, Lloyd 96
Browne, Ray B. 111
Buford, Bill 184n8
Burdett, Carolyn 57, 61
Burroughs, William 103
Butler, Judith 15
Byrne, Mr Justice 75, 77
Byron, Lord, and Disgrace (1999) 195–6
Carpenter, Edward 50, 56, 59
Cassady, Neal 99, 102
censorship 19–22
and Coetzee 196
as condition of writing 20–1
and creative ingenuity 21
and Lawrence 79
experiences of 72–3
Pansies 73
and mythologizing of banned texts 21
and Native Son (1940) 7–8
self-censorship 83
and novels 207
and psychoanalysis 20
Charters, Ann 103
Churchill, Winston 101
class, and Well of Loneliness 52–6, 62
Clay, George B. 112
Clayton, Horace 86
Cline, Sally 54, 58
Coetzee, J.M.
and Age of Iron (1990) 187, 193
and censorship 196
and claimed as ‘national prize’ 189–91
and criticism of 187
disgrace (1999)
accusations of racism 188
ANC’s censoring of 10–11, 188, 196–7, 199
atonement 192–3
Byron 195–6
criticism of 197–8
context of writing of 197–8
Emma Bovary 194–5, 196
ethical responsibility 192
gossip and anecdotes about 191, 192, 198–9, 201
international endorsement of 11
local outrage at 11
location in Salem 191–2
misreading anticipated 189, 196
polITICAL RESPONSE TO 189
PUBLIC SPHERE 197–9
RACE 10–11, 188, 200
READING OF 200–1
REVIEWS OF 192, 200
SCANDALOUS NATURE OF 193
SOUTH AFRICAN HUMAN RIGHTS COMMISSION HEARINGS 188–9
SUCCESS OF 187, 191
THEORIZING SCANDAL 191
UNIVERSITY SETTING OF 198–9
AND EMIgrATION TO AUSTRALIA 191
AND FAME AND OBSCURITY OF 191
AND FOE (1986) 194
AND GIVING OFFENSE (1996) 196, 197
AND THE MASTER OF PETERSBURG (1994) 193–4
AND ‘THE HUMANITIES IN AFRICA’ 198
AND UNIVERSITY RATIONALIZATION 197–8
KOETZEE, Ryan 199
COLD WAR 101
COMMUNIST PARTY OF THE UNITED STATES OF AMERICA 86
CONNER, Marc 160
COPYRIGHT, AND ULYSSES (1922) 28–9
CORELLI, Marie 41
COWLEY, Malcolm 99, 108
CROSSLEY, Nick, AND POLITICAL PUBlICS 6–7
CROUCH, Stanley 159, 163
CULLETON, Claire 37
CULOTTA, Nino (John O’GRady) 181
CULTURAL CAPITAL, AND RE-WORKINGS OF 8
DANIELPOUR, Richard 152
DARVILLE, Helen
AND FASCINATION WITH ANTI-SEMITIC FASCISM 178, 183
AMBIGUITY 176–7
ANACHRONISMS IN 182–3
AUTHENTICATING TESTIMONY 176
AUTHORIAL VOICE 178–9
CRITICAL CONCERNS WITH 175–8
GLAMORIZATION OF PERPETRATORS 179–80
NATURE OF DEBATE ABOUT 183–4
POLYPHONY 178, 179
RACIALIZED AWARENESS 180
RECEPTION OF 9–10, 172
STYLISTIC FEATURES OF 173–5
UKRAINIAN CONTEXT 182
UKRAINIAN-AUSTRALIAN CONTEXT 181–2
AND HELen DEMIDENKO PERSONA
CONSTRUCTION OF 172, 175
ETHNIC ENVY 178
EXPOSURE OF 172
MOTIVES FOR ADOPTING 173, 181, 183
PUBLIC HISTORY 182
Davies, Frank Marshall 96
Dawson, Carrie 180–1
de Beauvoir, Simone 71
de Klerk, F W 199
Defoe, Daniel 10
AND MOLL FLANDERS (1722) 3
Demidenko, Helen see Darville, Helen
Demjanjuk, Ivan 178
Demme, Jonathan 155
Dempsey, David 111
Derrida, Jacques 9
AND DUTY OF IRRESPONSIBILITY 11–12
Dickens, Charles 1, 40
Dirty Realism 184n8
Doan, Laura 14, 50, 57–8, 61, 62
Dobbs, Brian 33
Docker, John 178, 181, 183
Dodd, Reuben J. 35–6
Dodson, Owen 96
Doessekker, Bruno see Wilkomirski, Binjamin
Dollimore, Jonathan 22–3, 48, 73
Dostoevsky, Fyodor 91–2, 106, 179, 193–4
Douglas, James 62
Douglass, Frederick 85, 155
Drake, St Clair 86
Dreiser, T. 91
Du Bois, W.E.B. 163
du Maurier, Daphne, AND REBECCA (1938) 65
du Preez, Max 200
du Toit, André 198
EAGLESTONE, Robert 185n16
EDUCATION, AND POPULAR/LITERARY FICTION
DISTINCTION 17–18
Egan, Susanna 182
Eglinton, John 41, 42, 43
Eliot, George (Mary Ann Evans) 10
Ellis, Havelock
and class and homosexuality 56
and congenital sexual inversion 49, 50

eugenic implications 57
hereditary factors 50
literary vocation 59
Ellison, Ralph 92, 96
Ellmann, Richard 31, 38–9, 40
Emerson, Caryl 184n11
Empson, William 39
Enekwe, Osmond 120
Ermaroth, Elizabeth 4
eugenics 61
and sexual inversion 57
Evans, Mary Ann (George Eliot) 10
Ezenwa-Ohaeto 119

Faber & Faber 2
Fabré, Michel 87
Fanon, Frantz 122, 130–1
Fitzgerald, F. Scott 108
Flaubert, Gustave, and Madame Bovary (1857) 194–5, 196
Foley, Barbara 91, 94, 96
Ford, Ford Madox 179
Forster, E.M. 18
Foucault, Michel 9, 20, 150
and censorship 22
and repressive hypothesis 21
and self-discovery 17
and verbalization 13
Fraser, Nancy 6
free speech 207–8
and public ethos 9
and the ‘Rushdie affair’ 143
see also censorship
Freud, Sigmund, and censorship 20
Fugard, Athol 192

Gaines, Archibald 153, 154
Galton, Francis 61
Gandhi, Rajiv 142
Gardiner, Gerald 75, 76
Garner, Margaret, and motives for fleeing 152–3, 154
see also Morrison, Toni; Weisenberger, Steven

George V 31
Gerwel, Jakes 188
Gikandi, Simon 122, 123
Ginsberg, Allen 102, 103, 106, 107
Glasgow, Joanne 58
Godwin, William, and Caleb Williams (1794) 4
Gogarty, Oliver St John 37, 38, 41–2, 43, 44
Goldhagen, Daniel 183
Gorman, Herbert 35
Graves, Denyce 153
Gray, Martin 173
‘Great Tradition’ 17
Griswold, Wendy 2
Guiciolli, Teresa 195
Gumede, William 199

Habermas, Jürgen
and modernity 28
and public ethos 9
and public sphere 5, 6, 124–6
and Structural Transformation of the Public Sphere 5
Halberstam, Judith 52
Hall, Radclyffe
and Adam’s Breed (1926) 61
and family background 54
and hereditary congenital inversion
congenital nature of 48–9
definition of congenital 50
evolutionary specialization 57–8
hereditary factors 51–2
insistence on 51
sexologists on 49–50
and inheritance of father’s estate 54
and literary vocation 61–2
and national identity 58–9
and resemblance to father 52
and sexual perversion 51
and Well of Loneliness (1928)
class and inheritance 52–6, 62
eugenics 61
heterosexual romance forms 54–5
identity articulation 14–15
lesbian identity 14–15
literary vocation 59–60
nationalism 57–9
plea for tolerance 61
prosecution for obscenity 48, 62–5
reader responses to reviews of subversiveness of as threat to reproductive imperative women and war-work Harper, Frances Ellen Watkins Hart, Clive Hawthorne, Nathaniel Hayman, David Heath, Ted Heinemann Hemingway, Ernest Hero, Dilip history and realism and Rushdie betrayal by Hobsbawm, Eric Hoggart, Richard Holmes, John Clellon and Go (1952) use of pseudonyms and The Horn (1958) and ‘This is the Beat Generation’ holocaust survivor testimonies see also Darville, Helen Holstein, Bernard Holt, Francis homosexuality, and On the Road (1957) Hope, Trevor horror movies, and Native Son (1940) Frankenstein (1931) King Kong (1933) lynchings monsters as trapped parallels in courtroom plea racial aspects of sexual aspects of Hough, Graham House Committee on Un-American Activities Hughes, Langston Huncke, Herbert Hunter, Ian Huxley, Aldous Hyde, Jane identity and articulation of and identity adoption Indian Workers Association intellectual property rights intentional fallacy Irving, David Jackson, Janet Jackson, Michael Jacobs, Harriet Jaffer, Zubeida Jameson, Frederick Johnson, James Weldon Joyce, James and Dubliners, libel and Finnegans Wake and libel Dubliners A Portrait of the Artist as a Young Man precautions against Ulysses A Portrait of the Artist as a Young Man (1914) and realism and Ulysses (1922) art/morality boundary copyright initial marketing of libellous nature of textual integrity treatment of sex use of real names/places Joyce, Stanislaus Joyce Estate, and Ulysses (1922) Joynton-Hicks, William Karloff, Boris Kenner, Hugh Kerouac, Jack, and On the Road (1957) and aural reputation of and autobiographical nature of and Beat Generation celebrity culture self-promotion of
Kerouac, Jack, and *On the Road* (1957) – continued
and comparison with contemporary novels 104
*Flee the Angry Strangers* (Mandel, 1952) 104, 105–6
*Go* (Holmes, 1952) 104, 106–8, 110
*Who Walk in Darkness* (Brossard, 1952) 104–5
and cult status of 8
and cultural reading of 100–1
and historical context of 101–2, 112–13
and as historical novel 102, 110
and homosexuality 103–4
and identity articulation 13, 15–17
and manipulation of reception of 8
and myths surrounding 99–100, 111–12
and pessimism of 113
and reader responses to 16–17, 100
and scandalous reputation of 99, 100
explanation of 108–9, 113
pre-publication expectations 109, 110
reviews of 109–12
and self-fashioning of 8, 15
and *The Town and the City* (1950) 102, 107, 109
and *Visions of Cody* (1972) 103
and writing of 99
changes made to 102–3
Kettle, Thomas 32
Khomeini, Ayatollah 12, 144, 147
Kinnaman, Kenneth 7
Kinsey Report 103
Klaaste, Aggrey 188
Knowles, Sebastian 39
Korean War 101
Krafft-Ebing, Richard von 49–50, 57, 59
Kuznetsov, Anatoly 183

LaCapra, Dominic 195, 197
Larkin, Philip 70
law see libel
Lawrence, D.H.
and *Aaron’s Rod* (1922) 78
and blood-consciousness 77
and censorship 79
experiences of 72–3
and *The First Lady Chatterley* (1944) 72
and hostility to Britain 73
and *John Thomas and Lady Jane* (1972) 72, 77, 78
and *Kangaroo* (1923) 78
and *Lady Chatterley’s Lover* (1928)
appropriation by interest groups 77
commercial benefits of publishing 74–5
defence of the public good 74
form in art 80
intentions behind 71
literary defence at trial 76–7
mythologizing of 19
obscenity 18, 19
Penguin’s motives for publishing 74, 75–6
printing and distribution of 72
themes of 77–8
trial of Penguin Books 70, 73–4
versions of 72
and literary critics’ view of 71
and *Nettles* 73
and *Pansies* 72–3
censorship of 73
and perceptions of 70–1
and phallic/masculinist cultures 78–9
and *The Plumed Serpent* (1926) 77, 78
and *Pornography and Obscenity* (1929) 79
and *A Propos of ‘Lady Chatterley’s Lover’* (1930) 79
and psychoanalysis 71, 81
and *The Rainbow* (1915) 72
and *Sketches of Etruscan Places* (1932) 71
ideas and themes of 78–9
and the unconscious 71
and *Women in Love* (1920) 43
Le Carré, John 142
Leavis, F.R. 76
Leavis, Queenie 2
and *Fiction and the Reading Public* (1932) 18
Leigh, Richard 207
lesbianism see Hall, Radclyffe
Leventhal, A.J. 39, 41
Levine, George 36
<table>
<thead>
<tr>
<th>Name</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levine, Michael G.</td>
<td>21</td>
</tr>
<tr>
<td>and censorship</td>
<td></td>
</tr>
<tr>
<td>Lewis, Andrea</td>
<td>57</td>
</tr>
<tr>
<td>Lewis, Wyndham</td>
<td>43</td>
</tr>
<tr>
<td>Lewycka, Marina</td>
<td>185n29</td>
</tr>
<tr>
<td>libel</td>
<td></td>
</tr>
<tr>
<td>and authorial intention</td>
<td>4–5, 34</td>
</tr>
<tr>
<td>and civil law</td>
<td>33–4</td>
</tr>
<tr>
<td>and continued relevance</td>
<td>43–4</td>
</tr>
<tr>
<td>and criminal law</td>
<td>33</td>
</tr>
<tr>
<td>and definition</td>
<td>32–3</td>
</tr>
<tr>
<td>and Dubliners</td>
<td>30–5</td>
</tr>
<tr>
<td>and A Portrait of the Artist</td>
<td>35</td>
</tr>
<tr>
<td>as a Young Man (1914)</td>
<td></td>
</tr>
<tr>
<td>and Ulysses (1922)</td>
<td>30, 35–6, 37–43, 44</td>
</tr>
<tr>
<td>Liberman, Serge</td>
<td>173</td>
</tr>
<tr>
<td>Lidwell, George</td>
<td>31–2</td>
</tr>
<tr>
<td>Light, Alison</td>
<td>65</td>
</tr>
<tr>
<td>Lindfors, Bernth</td>
<td>119, 120</td>
</tr>
<tr>
<td>literacy, and growth in book</td>
<td></td>
</tr>
<tr>
<td>consumption</td>
<td>1–2</td>
</tr>
<tr>
<td>Lowther, Toupie</td>
<td>58</td>
</tr>
<tr>
<td>Maitland, Sara</td>
<td>139</td>
</tr>
<tr>
<td>Malan, Rian</td>
<td>19</td>
</tr>
<tr>
<td>Malley, Ern (James McAuley</td>
<td>181</td>
</tr>
<tr>
<td>and Harold Stewart)</td>
<td></td>
</tr>
<tr>
<td>Mamoulian, Rouben</td>
<td>87</td>
</tr>
<tr>
<td>Mandel, George, and Flee the</td>
<td></td>
</tr>
<tr>
<td>Angry Strangers (1952)</td>
<td>104, 105–6</td>
</tr>
<tr>
<td>Mandela, Nelson</td>
<td>189–90</td>
</tr>
<tr>
<td>Manne, Robert</td>
<td>173, 176–7, 182</td>
</tr>
<tr>
<td>March, Frederick</td>
<td>88</td>
</tr>
<tr>
<td>Marcuse, Herbert</td>
<td>20</td>
</tr>
<tr>
<td>and censorship</td>
<td>21</td>
</tr>
<tr>
<td>Mares, F.H.</td>
<td>184n7</td>
</tr>
<tr>
<td>Masjid, Jama</td>
<td>142</td>
</tr>
<tr>
<td>Mathiessen, F.O.</td>
<td>107</td>
</tr>
<tr>
<td>Maunsell and Company</td>
<td>43</td>
</tr>
<tr>
<td>and Dubliners</td>
<td>30, 31, 32, 34</td>
</tr>
<tr>
<td>Mbeki, Thabo</td>
<td>188, 199–200</td>
</tr>
<tr>
<td>McCauley, James</td>
<td>181</td>
</tr>
<tr>
<td>McCarthyism</td>
<td>101</td>
</tr>
<tr>
<td>McCooey, David</td>
<td>175, 182</td>
</tr>
<tr>
<td>Mensah, Marjorie</td>
<td>2</td>
</tr>
<tr>
<td>Menton, John Henry</td>
<td>40</td>
</tr>
<tr>
<td>Milewski, Robert</td>
<td>109</td>
</tr>
<tr>
<td>Miller, Arthur</td>
<td>192</td>
</tr>
<tr>
<td>Miller, Henry</td>
<td>100</td>
</tr>
<tr>
<td>Miller, James A.</td>
<td>88</td>
</tr>
<tr>
<td>Millett, Kate</td>
<td>71</td>
</tr>
<tr>
<td>Millstein, Gilbert</td>
<td>110, 111</td>
</tr>
<tr>
<td>Mitchell, Adrian</td>
<td>177, 182</td>
</tr>
<tr>
<td>Mlambo-Ngcuka, Phumzile</td>
<td>197</td>
</tr>
<tr>
<td>modernity</td>
<td></td>
</tr>
<tr>
<td>and decoupling of moral/aesthetic judgment</td>
<td>28</td>
</tr>
<tr>
<td>and novels</td>
<td>206</td>
</tr>
<tr>
<td>Modood, Tariq</td>
<td>143</td>
</tr>
<tr>
<td>Moore, Harry T.</td>
<td>71</td>
</tr>
<tr>
<td>Morrell, Lady Ottoline</td>
<td>43</td>
</tr>
<tr>
<td>Morrison, Toni</td>
<td>150</td>
</tr>
<tr>
<td>and Beloved (1988)</td>
<td></td>
</tr>
<tr>
<td>agency</td>
<td>157</td>
</tr>
<tr>
<td>Baby Suggs</td>
<td>161–3</td>
</tr>
<tr>
<td>black church</td>
<td>163</td>
</tr>
<tr>
<td>black subjectivity</td>
<td>166–7</td>
</tr>
<tr>
<td>challenges of</td>
<td>158</td>
</tr>
<tr>
<td>commenting on present through past</td>
<td>159, 165–6</td>
</tr>
<tr>
<td>costs of slavery</td>
<td>161</td>
</tr>
<tr>
<td>cultural politics</td>
<td>159</td>
</tr>
<tr>
<td>dehumanization of enslaved</td>
<td>164–5</td>
</tr>
<tr>
<td>incorporation of historical snippets</td>
<td>164</td>
</tr>
<tr>
<td>iterations of</td>
<td>151</td>
</tr>
<tr>
<td>literary success</td>
<td>159</td>
</tr>
<tr>
<td>love</td>
<td>167</td>
</tr>
<tr>
<td>love’s excesses</td>
<td>160</td>
</tr>
<tr>
<td>mother love</td>
<td>157, 160–1</td>
</tr>
<tr>
<td>narrative aesthetics</td>
<td>159</td>
</tr>
<tr>
<td>narrative of grief and mourning</td>
<td>162</td>
</tr>
<tr>
<td>narrative intentions</td>
<td>155–6</td>
</tr>
<tr>
<td>politics of</td>
<td>152</td>
</tr>
<tr>
<td>public reputation</td>
<td>158</td>
</tr>
<tr>
<td>public/private boundary</td>
<td>5</td>
</tr>
<tr>
<td>Pulitzer award controversy</td>
<td>158–9</td>
</tr>
<tr>
<td>reader perceptions</td>
<td>152</td>
</tr>
<tr>
<td>reception of</td>
<td>5</td>
</tr>
<tr>
<td>remembering the past</td>
<td>168</td>
</tr>
<tr>
<td>resistance to</td>
<td>162</td>
</tr>
<tr>
<td>reviews of</td>
<td>159</td>
</tr>
<tr>
<td>revisionist history</td>
<td>151</td>
</tr>
<tr>
<td>role of the Clearing</td>
<td>163–4</td>
</tr>
<tr>
<td>as scandalous fiction</td>
<td>151–2</td>
</tr>
<tr>
<td>self-love</td>
<td>162–3</td>
</tr>
<tr>
<td>sermon in the Clearing</td>
<td>162–3</td>
</tr>
<tr>
<td>significance of</td>
<td>151–2, 168</td>
</tr>
<tr>
<td>truth</td>
<td>155, 156</td>
</tr>
<tr>
<td>white presence</td>
<td>165–6</td>
</tr>
</tbody>
</table>
Morrison, Toni – continued
and Beloved (film, 1998) 155
and The Black Book 155
and first encounter with Garners story 155
and literary archaeology 154
and literary career 158
and Margaret Garner (libretto, 2005) 151
contemporary resonance of 153
Garner’s motivations for fleeing 153–4
intentions behind 153
reopening of old wounds 154–5
response to 152–3
and subjects of our own narratives 167–8
and ‘The Site of Memory’ 150–1, 154
Mortimer, Claire 191
Motion Picture Production Code 83, 87
Motyka, Wolodymyr 181
Müller, C. Amanda 182
Mullin, Katherine 28, 29
Munro, Craig 72
Mycak, Sonia 181–2

Nation of Islam 83
nationalism
and Achebe 124
and Native Son (1940) 95
and Well of Loneliness (1928) 57–9
Newbolt Report (1921) 17
Newell, Stephanie 2
Newspaper Libel and Registration Act (1881) 31
Ngonyama, Smuts 190
Nicholson, Emma 142
Nigeria
and book reading in 2
and civil war 121
and creation of Biafra 119
and emergent public sphere 5–6
and military coup 119
and suppression of debate 131
see also Achebe, Chinua
Njoku, Benedict 126
Noble, Thomas Satterwhite 156
Nolan, Maggie 180–1
novels
and censorship 19–22, 207
and competing literary-historical narratives of 206
and cultural position of criticism of 2–3
importance of 3
and educative role of 207
and experimentation 207
and identity 13–17
and institutionalization/regulation of 19–20
and Janus-like nature of 206
and literary fiction 17–18
and malicious use of 37–8
and mass-readership of 1–2
and obscenity 18–19
and popular fiction 17, 18
and public appropriation/re-appropriation 12–13
as public writing 5–12
and public/private boundary 3–5, 206–8
and self-discovery 17
and state suspicion of 207
as tool of use 13
and ‘ventriloquism’ 10–11

Obi, Joe 130
Obscene Publications Act (1959) 18–19, 70
and provisions of 76
and the public good 74
obscenity
and authorial intention 22
and the novel 18–19
and prosecutions for 20
Lady Chatterley’s Lover 70, 73–4, 76–7
Well of Loneliness 48
Oesterreicher, Arthur 111
O’Grady, John 181
Ojinmah, Umelo 126
Ojukwu, Emeka 119–20
Okigbo, Christopher 121
Orioli, Pino 72
Pamuk, Orhan 207
Parkes, Adam 22
Pasternak, Boris 106–7
patronage, and censorship 7
Patterson, Christina 99, 100, 113
PEN, and the ‘Rushdie affair’ 143
Penguin Books, and Lady Chatterley’s Lover
  and commercial benefits of publishing 74–5
  and literary defence at trial 76–7
  and motives for publishing 74, 75–6
  and trial of 70
Perez, Vincent 85
Petry, Ann 96
Polyukhovich, Ivan 184n7
pornography 18–19
Post, Robert C., and censorship 21
Prince, Valerie Sweeney 160
psychoanalysis
  and censorship 20
  and Lawrence 71, 81
Public Library Inquiry (USA, 1949) 2
public sphere
  and Achebe 5–6, 124, 126
  Biafra 131
  commitment to 132
  and Disgrace (1999) 197–9
  and Habermas’s conception of 124–6
  and the novel 5–12
  and public ethos 9
race
  and Disgrace (1999) 10–11, 188, 200
  and Native Son (1940) 7–8
    horror movies 87
    interracial sex 83–4
  and sexuality 56–7
Radebe, Jeff 188
Radford, Jean 55–6
realism, and limitations of 36–7
Rexroth, Kenneth 110
Richards, Grant 30, 31, 33
Richardson, Samuel, and Pamela (1740–41) 10
Roberts, George 30, 31, 32, 43, 44
Roberts, John Michael, and political publics 6–7
Rolph, C.H. 75, 76
Rose, Jacqueline 198
Rose, Tricia 161, 162
Roth, Philip 179
Roth, Samuel 27
Ruehl, Sonja 52
Rushdie, Salman
  and degeneration of work 12–13
  and freedom of expression 143
  and frontier crossing 147–8
  and Fury (2001) 12, 139–40, 145–8
    alienation 145–6
    plot and themes of 145, 146, 147
    reinvention 145
    truth 146–7
  and The Ground Beneath Her Feet (1999) 139, 145
  and history 12, 136, 139, 148
    betrayal by 136
    and Imaginary Homelands (1991) 136–7
    and ‘In Good Faith’ 147
    and intellectual freedom 147
    and The Jaguar Smile (1987) 136
    and Midnight’s Children (1981) 12, 139, 140
    and The Moor’s Last Sigh (1995) 139
    and multiculturalism 137
    and non-fiction writing 136–7
    as polemicist without target 136
    and the ‘Rushdie affair’ 137–8
      death threats 142, 144
      free speech 143
      impact on Rushdie 144–5
      polarized views on Islam 143
      political divisions over 142
      political impact of 138, 141–2
      radicalization of Muslim youth 138
      reaction to threats 142–3
    and The Satanic Verses (1988) 140–5
      continuity and authenticity 148
      controversy over 12, 137–8
      dreams 143–4
      migration/migrants 141
      plot and themes of 140–1
      political impact of 141–2
    and Shalimar the Clown (2005) 148
    and Shame (1983) 128, 140
    and ‘The Plague Years’ 137
    and ‘Why I Have Embraced Islam’ 147
    and writing of
      change in focus of 138–9
      as writer in progress 148
Ruskin, John 46 n47
Russell, George 41, 42
Index

Saint-Amour, Paul 29
Sanders, Mark 197
Saunders, David 22
scandal, and fiction 3, 206–8
Schechner, Richard 113
Scott, Bonnie Kime 52
Searle, John 185 n16
Secker, Martin 73
self-censorship, and Native Son (1940) 83
self-discovery 17
sexual behaviour/identity
  and Lady Chatterley trial 73–4
  and Native Son (1940), interracial sex 83–4
and novels 13–17
and obscenity 18–19
and race 56–7
and On the Road (1957) 15–17
and Ulysses (1922) 28
and Well of Loneliness, and congenital sexual inversion 14–15, 48–9
  case histories 50–1
  class and inheritance 52–6
  definition of congenital 50
degeneracy 56–7
hereditary factors 50, 51–2
literary vocation 59, 61–2
nationalism 57–9
sexologists on 49–50
as threat to reproductive imperative 62–5
women and war-work 58, 63–4
Shahabuddin, Syed 142
Shaw, George Bernard, on Ulysses 38
Shelley, Mary 87, 88
Sigal, Clancy 112
Sitwell, Osbert 43
Skinner, Shelly 52
slavery
  as contested terrain 157–8
  as socio-political economic system 158
see also Garner, Margaret; Morrison, Toni; Weisenberger, Steven
Smith, Charlene 199
Smith, Wilbur 191
Somerville, Siobhan 51, 56
Sonny Bono Copyright Term Extension Act (1998) 29
Souhami, Diana 54
Souline, Evguenia 51, 54, 58–9
Soyinka, Wole 130, 131
Stein, Gertrude 43
Stewart, Harold 181
Sutherland, John
  and bestsellers 18
  and censorship 19
Takolander, Maria 175, 182
Thiongo, Ngugi wa 127
Thurmond, Strom 83
Troubridge, Una 54, 59, 61
Truth and Reconciliation Commission 198, 199
Tutu, Desmond 199
Tutuola, Amos 2
Vaz, Keith 142
‘ventriloquism’, and the novel 10–11
Vincent, David 1
Walker, Margaret 87, 96
Washington-Williams, Essie May 85
Weber, Max, and modernity 28
Weisenberger, Steven 156–7
Weldon, Fay 142
Wells, H.G. 37–8
West, Rebecca 74
West Africa, and novel reading in 2
Whistler, James Abbott McNeill 46n47
Wilcox, Sir William Henry 63
Wilde, Oscar 33, 43, 46 n47
Wildeblood, Peter 81n10
Wilkomirski, Binjamin (Bruno Doesseker) 182, 183
and Fragments (1995) 9, 172–3
Williams, Raymond 164
Wimsatt, William 34
Winfrey, Oprah 155
witness, and notion of 9
Wongar, B. (Stretan Bozic) 181
Woolf, Virginia 43
  and Orlando (1928) 65
  and The Voyage Out (1915) 37
Woolsey, Judge, on Ulysses 18, 28
Worthen, John 71, 77
Wright, Richard, and Native Son (1940)
and adaptation of ‘Black Belt Thesis’ 86
and African-American literature 85
and ambiguous ending of 95–6
and Bigger’s social/racial entrapment 92
and ‘Blueprint for Negro Writing’ (1937) 95
and censorship of 7–8
and class/racial consciousness 92
and collective understanding 95
and engagement with popular culture 84, 96
black rapist figure 85
divergent cultures 85
movies 85–7
production/management of scandal 84–5
relation to 94–5
and fascism 95
and horror movies
*Frankenstein* (1931) 87–9
identity of monster 89–90

*King Kong* (1933) 90–1
lynching 89
monsters as trapped 92–3
parallels in courtroom plea 93–4
racial aspects of 87, 90–1
sexual aspects of 88–9, 90
use of conventions of 8, 84
and ‘How Bigger was Born’ 91
and identity of monster 89
and interracial sex 83–4
and literary ancestors of 91–2
and nationalism 95
and Popular Front cultural production 96
and self-censorship 83
and Wright’s fascination with movies 87

Young, Elizabeth 89

Žižek, Slavoj 139

Zuma, Jacob 197