Notes

Introduction

1. See Chapter 2, Section I.
2. Clingman’s ideas about transnational (fictional) literature are explored in detail in Section IV of this chapter.
3. Complications of the monolithic idea ‘The West’ are presented by several critics: Stuart Hall explains that “the West” is a historical, not a geographical construct. By “western” we mean [...] a society that is developed, industrialized, urbanized, capitalist, secular, and modern [...] Nowadays, any society which shares these characteristics, wherever it exists on a geographical map, can be said to belong to “the West” (1996, 186); Neil Lazarus asserts that ‘the West’ is ‘an ideological category masquerading as a geographical one’ (2002, 44); and Timothy Brennan describes ‘the West’ as ‘a historical rather than a geographical construct’ (2007, 43).
4. The first edition of Postcolonial Studies: The Key Concepts was published over a decade after Ashcroft, Griffiths, and Tiffin were among the first to offer an historical summary of the field: ‘The development of colonial discourse theory, in the work of Gayatri Spivak and Homi Bhabha, follow[ed] on from Edward Said’s landmark [...] Orientalism (1978)’ (1989, 197). My own summary is by no means a comprehensive list, but traces one of numerous trajectories through the subject.
5. Although this monograph is written from a literary-critical perspective, Ang’s and Tölölyan’s analyses do of course raise ideas about other contemporary economic and political incarnations of the ‘transnational’ such as in the term ‘TNCs’ (transnational corporations). Peter Gran’s 2009 study of the world economy, for example, states that the ‘core meaning [of transnationalism] seems to be one based on the assumption of the existence of the TNC as the embodiment of market autonomy and of economic rationality in that market’ (2009, 13).
6. While Jameson’s piece, in the opinion of a review by Aijaz Ahmad, contains ‘quite numerous’ troubles in its suppression of ‘the multiplicity of significant difference among and within both the advanced capitalist countries and the imperialized formations’, and suffers from its ‘cultural location [...] as a first-world text’, it is ‘entirely salutary’ in its assertion that ‘the so-called literary canon’ should not be based on ‘the exclusionary pleasures of dominant taste but upon an inclusive and opulent sense of heterogeneity’; Jameson’s appreciation of cultural diversity will always deserve acknowledgement in such literary-critical discussions (Ahmad, 1987, 3, 24).
7. Anil’s Ghost (2000), An Equal Music (1999), and The Glass Palace (2000) were all released in a sixteen-month period at the end of the twentieth century, while Fury (2001) begins with an explicit focus on popular cultural events of the summer of 2000; I thus use the adjective ‘millennial’ – here, and throughout this book – in the sense defined as ‘of, relating to, or
characteristic of the latter years of the 20th cent[ury]' (Simpson et al. [eds], 2013). The focus is not an arbitrary one: this chronological cluster indicates a set of literary work similar to that which John McLeod, in a different context, has described as a swathe of postcolonial artworks that offer ‘aesthetic paths’ leading to a simultaneous consideration of both ‘enduring and emerging problems at the end of the twentieth century’ and ‘new possibilities and modes of transformation at the beginning of the new millennium’ (2004, 162).

8. Though somewhat limited in its geographical scope (see Chapter 1, n. 6, below), Other Routes: 1500 Years of African and Asian Travel Writing is a good place to start in this respect.

9. The respective schoolings of Ondaatje and Rushdie are covered in, for example, Ed Jewinski’s Michael Ondaatje: Express Yourself Beautifully (1994) and Bloom’s ‘Chronology’ of Salman Rushdie (Bloom [ed.], 2003). For those unfamiliar with The Doon School, it is an independent establishment in northern India run along male-only, English public school lines: early masters included former teachers at Eton College and Harrow School, England. Doon is a self-proclaimed ‘institution of excellence’ with an ‘international reputation’ that is ‘dedicated to producing leaders of the future’, to quote from the school website. The narrator of an embedded video on the site asserts even more strongly that Doon alumni are a class apart: addressing a typical Doon pupil in a whimsical second person, presumably targeting potential applicants, he explains that ‘there’s no explaining the pride you feel in belonging to this unruly, eccentric, frequently brilliant community’.

10. For more information on the interesting and critically underexplored relationship between transnationalism and female inequalities, see the following: Kaplan, Alarcón, and Moallem (eds, 1999); Biemann (2002); Mohanty (2003); Falicov (2007); and Marchand (2011).

11. These modes and ethics may in and of themselves possess a degree of privilege, of course: the comfortably-well-off lifestyles of the four authors under consideration are signalled by the freedom with which they have been able to travel between countries, all their lives. This is yet another consideration for a future class-centred analysis of these authors’ lives and works.

12. One branch of a British bookshop chain, until well into the 2000s, had shelves labelled as follows: ‘General Fiction’, ‘Crime and Thriller’, ‘Science Fiction and Fantasy’, and ‘Romance and Saga’. ‘Travel Writing’ was positioned on an adjacent wall, in between ‘Biography’ and ‘History’. For a genre of literature built on Euro-centric, imperialist foundations, such a placement is an unconscious legitimating of a factualising impulse of Empire; it displays a neo-colonial need to present what is ostensibly a branch of creative literature, inflected by colonial models, as incontrovertible fact.

13. To take one example, Lisle asserts that Paul Theroux’s The Great Railway Bazaar inaugurated the ‘modern “renaissance” of travel writing’ (2006, 2). In Theroux’s text, the author’s journey through Asia – and thus the travel writing that emerges, the book we hold in our hands – is funded by a series of lectures he gives on the subject of ‘the American novel’. It is the very idea of fiction that supports Theroux’s privileged position as a self-confessed ‘lazy vulgar sybarite searching Asia for comfort’ (1977 [1975], 223). For more on Theroux’s engagement with the genres of travel writing and fiction, on his
conception of ‘great [Anglo-American] literature’, and on the relationship between this literature and the idea of the travelogue, see Lisle (2006, 50–54).

14. In contrast to the references of Rubiés to the officer class, a detailed account of collaborative traditions among lower ranks on board ship (with reference to a social, historical milieu rather than the creation of a literary text) is provided in Linebaugh and Rediker’s introduction to the idea of a seventeenth- and eighteenth-century ‘hydrarchy’. A ‘hydrarchy’ describes a unification of rank-and-file sailors or privateers amongst themselves: the ‘self-organization of sailors from below’ (2000, especially 144, 162).

15. As well as references to the work of Pico Iyer, a travel writer of Indian parents and British/US education living in Japan, there are analyses of the Indian travel writing of V.S. Naipaul, and Gary Young’s No Place Like Home: A Black Briton’s Journey through the American South. Particularly relevant to Chapters 1, 3, and 4 of this book, there are references to both Running in the Family and The Jaguar Smile, and a whole sub-section on In an Antique Land.

16. In spite of this focus on objective ‘Western’ travel writing, I remain aware throughout this book – as, for instance, in referring to the Other Routes anthology (see n. 8, above) – of the existence of travelogues written by authors from these very objectified countries.

17. As well as the excellent analyses previously mentioned, there is a useful summary of the history of travel writing in James Duncan and Derek Gregory’s ‘Introduction’ to Writes of Passage: Reading Travel Writing (1999).

18. Though this is a useful introduction, the Greek provided is slightly incorrect: the original is ‘διασπάρειν’, or ‘diaspeirein’ (Simpson et al. [eds], 2013, ‘diaspora, n.’).

19. Although non-Euro-American visions of the ‘cosmopolitan’ take centre stage, here, there have been important European contributions in the past decade from Ulrich Beck and Edgar Grande (2007 [2004]), David Harvey (2009), Robert Spencer (2009, 2011), and Garrett Wallace Brown and David Held (eds, 2010).

20. ‘We will give the name chronotope (literally, “time space”) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature’ (Bakhtin, 1975, 84).

21. Galtung’s comments build on a history of interdisciplinarity in peace studies, from Richard Ned Lebow’s belief that ‘multi- and interdisciplinary research is not only valuable but critical to peace and security studies’ (1988, 508) to Paul Rogers and Oliver Ramsbotham’s assertion that a ‘central concern with issues of peace and conflict’ requires ‘multi-disciplinarity […]a holistic approach’ (1999, 742) and Alan Collins’s description of ‘Peace Studies […] a truly interdisciplinary field’ (2007, 5).

22. Debbie Lisle is one critic who picks up on this positioning of travelogues, from the saturation of travel writing with ‘formal elements of other literary genres’ to the fact that its practitioners are ‘handcuffed to the narration of brute facts’, devoting a whole chapter to the blurring of boundaries between fact and fiction in travelogues. (2006, 27–67) Also of note are Holland and Huggan, cited by Lisle, on the fact/fiction interplay for the travel writer, who often demonstrates ‘great erudition, but without seeing fit to respect the rules that govern conventional scholarship’ (Holland and Huggan, 1998, 9, quoted in Lisle, 2006, 29). It is interesting to note that Lisle’s reference to travel writers as ‘handcuffed to the narration of brute facts’
carries resonances of Salman Rushdie’s fictional Saleem Sinai’s description of himself as ‘handcuffed to history’ (2010 [1981], 9): while Lisle’s analysis is presented as a factual critique of literature and politics, she is not herself immune to the pokings and proddings of literary metaphor.

23. For the reference to Sebald’s self-classification, see Clingman (2009, 32).
24. The point is one also made by James Clifford in the 1986 collection Writing Culture, when he refers to ‘fictions in the sense of “something made or fashioned,”’ the principal burden of the word’s Latin root, fingere (Clifford, 1986, 6).
25. The term ‘dwelling-in-travel’ is taken from a later work by James Clifford, Routes: Travel and Translation in the Late Twentieth Century (1997, 2). While the factual and fictive aspects of travel writing have long been a consideration in analyses of the genre, my argument against the unhelpful erecting of inflexible generic barriers is supported by a point made by Tim Youngs in referring to the travel writing of ‘great explorers’ in the late nineteenth century: ‘to call these texts non-fictional is to erect a barrier needlessly and misleadingly between fiction and non-fiction. They may be quest romances based on journeys actually undertaken, but the parallels with fictional accounts of adventure are too close for there to be such a rigid distinction’ (Youngs, 1994, 9–10; emphasis added).
26. Theroux’s use of the metaphor of train travel to explain the medium in which he writes supports Lisle’s point about the intertwining of style and substance: ‘the narrative structure of travel writing is contained in the journey and vice versa’ (2006, 37).
27. A Google Scholar search in October 2013 using the terms ““Ghosh” + “In an Antique Land” returned 718 hits; “Seth” + “From Heaven Lake” pointed to just 115 articles.


1. For more on the history of the island’s names, see E.F.C. Ludowyk on the labels as ‘evidence of the familiarity of voyagers from all over the world with this island’ (1966, 3).
2. The one non-European also has an imperialist connection: although Ptolemy was ‘an Egyptian […] of Greek descent’, he was a citizen of the Roman Empire (Encyclopædia Britannica, 2013).
3. For more on the relationship between Western imperialism and translation, see Cheyfitz’s assertion that those in the developed world ‘must be in translation between cultures […] if we are to understand the dynamics of our imperialism’ (1991, xvi). See Chapter 3 for more on processes of translation, both linguistic and cultural.
4. Gerardus Mercator, mentioned by Ondaatje above (1984 [1982], 63), was a European traveller and cartographer whose world map ‘project[ed] an image […] strongly reinforcing […] Europeans’ view of their own world hegemony’ (Harley, 1988, 290).
5. Here, as in the next chapter, I use pinyin transliteration of Chinese names in English across the board, although some of the sources I quote employ other spellings; de Silva, for example, refers to this particular traveller as ‘Fa Hsein’.
6. Faxian is the only traveller cited by de Silva in his description of the island’s ‘pre-history’, and it remains the case that accounts of pre-modern Sri Lankan travellers are in short supply; a recent collection of the history of African and Asian travel writing, to which I refer in my Introduction (nn. 8, 16), while it purports to offer an alternative to European accounts of travel, and sets out ‘to illustrate that the world was “mapped” by non-European peoples as well [as by Europeans]’, does not contain a single instance of either a Sri Lankan author or a traveller writing about the country (Khair et al. [eds], 2006, 11).

7. ‘Balangoda man’, using the name Balangoda (a region in the island’s south) to refer to prehistoric Sri Lankans, probably derives from the discovery of paleo-anthropological remains there. In research on the subject, there has always been some uncertainty, however: recent work refers to prehistoric islanders ‘popularly known as Balangoda Man’, but offers no further explanation (Simpson, Kourampas, and Perera, 2008, 3; emphasis added). R.B. Herath, earlier in the decade, was no more conclusive, asserting that prehistoric finds ‘enabled archaeologists to build up a picture of what is generally known as the “Balangoda cultures”’ (2002, 9; emphasis added). Earlier still, Chelvadurai Manogaran accords ‘Balangoda man’ the status of a legendary being ‘who roamed the country in prehistoric times’ (1987, 21; emphasis added). The quasi-mythical ‘Balangoda man’ – of uncertain provenance, ethnically disconnected, ‘roaming’ the land – is a fitting basis for Sri Lanka’s history of contested national identity.

8. Another network in which Sri Lanka can be seen to be embedded is a religious one: an account of the island’s transnational situation may also take account of the early relationships between India and Sri Lanka via the medium of Buddhism. These links, however, post-date the arrival of Aryan peoples, let alone Sinhalese or Tamils; as de Silva asserts, ‘the early Aryans brought with them some form of Brähmanism. By the first century BCE, however, Buddhism had been introduced to the island, and was well established in the main areas of settlement’ (1981, 9; emphasis added). Although I make brief reference to ideas of Buddhism and iconography in Ondaatje’s later work below, a full treatment of the numerous connections between Buddhism and conflict in Sri Lanka lies beyond the scope of this book. Further reading on the subject can be found in Tambiah (1992) and H.L. Seneviratne (1999).

9. Mukherjee, in her haste to castigate Ondaatje’s ethnocentricity, asserts that in Running in the Family ‘we do not have any references to writers of Sri Lanka or other Third World countries’, yet then describes what is, for her, ‘the only redeeming feature of the book [...:] the one stanza Ondaatje quotes from a poem of [Sri Lankan poet] Lakdasa Wikramasinha’ (1985, 51, 57; emphasis added). The Wikramasinha poem, moreover, ‘Don’t Talk to Me about Matisse’, is not only used by Ondaatje as the title of an entire section of the travelogue (1984 [1982], 61–101), but sets up a powerful meditation on the several racial voices and competing imperialisms at play in his family history.

10. Crucially, the visits on which Running in the Family is based took place before the beginning of the most destructive phase of the Sri Lankan civil war. For more on the situation in the 1980s and 1990s, see below, Section IV.i.

11. This quality, as I explore more fully in Chapter 2, is one that Ondaatje shares with Seth.
12. For the original quotation about Billy the Kid..., see Sam Solecki, ‘An Interview with Michael Ondaatje (1975)’ (Solecki [ed.], 1985, 13–27).

13. The disturbing nature of this, forcing together linguistically the concepts of belonging and alienation, echoes Freud’s description of the literary ‘uncanny’: ‘The German word “unheimlich” is obviously the opposite of “heimlich” [homely], “heimisch” [“native”] – the opposite of what is familiar; and we are tempted to believe that what is “uncanny” is frightening precisely because it is not known and familiar’ (2001 [1919], 931). Ondaatje’s unsettling prose represents his complex feelings of belonging in Sri Lanka; the author is, at times, both metaphorically and literally ‘unheimlich’.

14. This section contains the only instances of poetry in the travelogue, as four original poems are presented in succession; this sequence concludes with ‘The Cinnamon Peeler’, the only one of the four to be included in Ondaatje’s later collections of poetry (1984 [1982], 87–97).

15. This is a device that Ondaatje often uses at the start of his work: Coming through Slaughter (1984 [1976], 5), In the Skin of a Lion (1988 [1987], 1), Anil’s Ghost (2000, 5–6), and Divisadero (2007, 1) all begin in this way. For more on the italicised opening of Anil’s Ghost, see Section IV.i below.

16. This absorption in the disciplines of his characters is supported by Ondaatje in an interview given shortly after the publication of Anil’s Ghost: ‘what people do is a way of getting close to how they think. […] So when I’m writing, there is a process of learning, which is the most interesting for me. […] I want to know how a doctor works, or how a musician works’ (Jaggi, 2000, 7). See also Milena Marinkova’s exploration of the ‘affective impact’ of Ondaatje’s writing, that is ‘achieved through an aesthetic of multisensory, fluid, and historically inflected writing’ (2011, 6).

17. The role played by the non-governmental organisation (NGO) in this work is an interesting one: Anil, whose identity with respect to the country is already a vexed one, has her prodigal–foreigner status former complicated by the fact of her position as an outside observer. The NGO is not a key feature of the work as a whole, though, which focuses more on the particularities of wartime identities and relationships than on the position of Sri Lanka in itself. The key adjective in a discussion of the novel is thus not necessarily ‘global’ but ‘glocal’, a term that Cristina Şandru usefully employs in her description of a “glocal” imaginary that eludes any one source of hegemonic worldliness’ (2010, 104). See also Lindsey Moore’s introduction to the special issue of the Journal of Commonwealth Literature on ‘Glocal Diasporas’ (2010).

18. From the outset, Ondaatje juxtaposes an interrogation of the health of a country with an investigation into its inhabitants’ bodies, a Foucauldian collocation bringing together the politics of the body and the ‘body politic’. See, especially, Foucault (1991 [1975]).

19. Although there is a gap of 18 years between the release dates of the two works, the temporal setting of Anil’s Ghost, a full decade into the past, places it much closer to Ondaatje’s own experiences in Sri Lanka – in Running in the Family – than the bare facts of publication suggest.

20. In the months leading up to the 2009 armistice, the government faced increasing pressure from both outside and inside the country to end the war, yet its position of dominance over the Tamils meant those in power turned
a deaf ear to international calls for mediation and/or investigation: nearly a decade after *Anil's Ghost*, life continued, grimly, to mirror art.

21. It is Sirissa’s disappearance that leads the artist Ananda, in recreating the face of a skeleton found by the scientists, to ‘reconstruct’ the peacefulness that he so desperately wants to see in death. (See above, Section III.iii.)

22. I disagree with the number of central characters Davis suggests: while Anil, Sarath, Sarath’s brother Gamini, and Ananda are all important narrative voices, the perspective of Palipana, Sarath’s former archaeology teacher, is not so essential. The first four are thus given prominence in my discussion.

23. Somewhat surprisingly, given her description of the detective as ‘a modern-day knight whose quest is to unearth the truth of the crime’, Davis ignores the gendered implications of an unthinking inclusion of Anil in this tradition of – in Philip Marlowe’s self-description – the male, knight-errant, ‘shop-soiled Galahad’ (Chandler, 2005 [1942], 214).

24. Although ‘soldier’ might be considered a similarly well-travelled figure, in the bounded location of Sri Lanka all seven characters other than ‘sailor’ are tied to the land.

25. Conrad’s novella is the first text in Clingman’s study of transnational fiction, with its focus on ‘sounding, reversal, connection, routes, [and] navigation’ (2009, 33).

26. Knepper’s wider analysis is inaccurate, as seen in her description of this man as Anil’s ‘ex-husband Cullis’. Anil has in fact been married, to a controlling, jealous man whose name is not given, echoing the fact that once Anil ‘escaped him she would never say his name’ (2000, 144).

27. I borrow this term from Alison Sharrock, who defines it as ‘how parts relate to parts, wholes, and holes’ (2000, 5).

28. While this is by no means an unexpected feature in a work of detective fiction, the cultural dimensions of the intertwined narratives complicate a classification of Anil’s story as a detective investigation.

29. Anil is nagged by a doubt about the fact that she had heard no dogs barking near the truck; Kertzer explains this detail foregrounds the macabre nature of what is to unfold, as it is a clue borrowed from a Sherlock Holmes story, ‘Silver Blaze’, in which the silence of a stable dog unlocks a story of murder (2003, 126).

30. Amnesty International’s investigations into torture in Sri Lanka in the 1980s found victims’ sufferings extended from beating, burning, and electric shocks to ‘mock executions’ (Amnesty International, 1985, 2).

31. Jennifer Hyndman and Malathi de Alwis’s study of gender dynamics in war-torn Sri Lanka supports my reading of Ondaatje’s work: in their analysis of the interactions between people’s bodies and the country’s roads against a backdrop of the fear and pain of war, the road is central to their understanding of national identity in the country; more than simply an artery of transport, the road is a ‘site of conflict, mobility, military/militant strategising and logistical access’ (2004, 547).

32. Another link between hospital and hell is made when Anil arrives at the Kynsey Road hospital where she is a ‘foreign celebrity’ (above, Section IV.ii): a senior doctor yells at staff, calling them ‘devils’, and is described as a ‘Cerberus’, linking this doctor with the mythological Latin and Greek monster-dog at the gates of the underworld (2000, 24–25).
33. The word ‘hospital’ comes from medieval Latin ‘hospitāle’, ‘place of reception for guests’, while ‘hospitable’ is derived from an almost identical source, ‘hospitāre’, ‘to receive as a guest’ (Simpson et al. [eds], 2013). A hospital is – should be – a place into which patients/guests are welcomed, hospitably.

34. The ‘aspect[s]’ to which Ondaatje refers are social, political, geographical, or meteorological portraits of the country.

35. The passage also calls to mind Anil’s later viewing of the maps on the wall at the Archaeological Offices (2000, 146), to which I refer above, Section II.

2 Vikram Seth: The Performing Wanderer and Transnational Disintegration

1. Gauri Shankar Jha is another critic to assert that the period in which Seth wrote *From Heaven Lake* had a ‘substantial impact on his career of creativity’ (2008, 236).

2. The positioning of this work is particularly interesting, as *Three Chinese Poets* is made up of a series of translations: the concept of translation, as I establish above (Introduction, Section III; Chapter 1, Section II) and explore in greater detail below (Chapter 3), is central to the travelling, transitive selves of transnational authors like Seth.

3. The evident sidelining of these other textual forms – poetry, beast fable, and libretto – lies beyond the scope of this chapter.

4. See Chapter 1, Section III.i, for an etymological unpacking of this word.

5. Seth won the 1985 Commonwealth Poetry Prize for *The Humble Administrator’s Garden*; two years later, the CPP became the Commonwealth Writers’ Prize, which *A Suitable Boy* won in 1994. He has asserted, though, that ‘the term [“post-colonial”] is o.k. […] as an academic category, but for the person being categorized (i.e. the writer), it’s best not to concentrate on it […] but to get on with […] the complex and un-categorisable mesh of the story they’re seeking to tell’ (HarperCollins Publishers, 2010).

6. The first words of *From Heaven Lake* are a declaration of Seth’s identity as Indian (1983, p. xi), but the author is an evident fan of cross-cultural interaction: he is ‘a polymath (his nickname at [school] was “genius”) […]who] speaks not just English and Hindi but Chinese and German’ (Atkins, 2002, 9). Seth’s German stems from time spent as a teenager with a German-speaking great-uncle and aunt, documented – from English and German sources – in the auto/biographical *Two Lives* (2005). The fragments of biographical text reproduced in *Two Lives* thus exist in an interesting translational nexus: ‘most of [the] translations [are] by Seth himself […] neither into nor out of his mother tongue, […] but into his second language (English) from a third one (German)’ (Rollason, 2010, 31).

7. Ahmet Gurata uses *Awara* – and its 1964 Turkish remake, *Avare* – as a case study in a recent charting of the spread of Indian cinema in Turkey (2010); outside the realm of film studies, the influence of the Kapoor movie persists to this day, as a 2010 sampling of ‘Awara hoon’ by British–Asian artist Kan D Man is just one of many recent rap/grime/hip-hop remixes of the theme tune (*Simplybhangra.com*).

8. Although the constructions ‘prodigal–foreigner’ and ‘foreign friend’ are fundamentally different – one is a structure of my own creation, the other
is a direct quotation – it is worth focusing on their similarities: not only do they, on the face of it, suggest a see-sawing between national affiliations or identities, but they put forward a complication of such an easy dichotomy. Furthermore, in both terms a pair is presented in which the bringing together of the two parts involves a change to those same constituents, wherein the words (‘prodigal’ and ‘foreigner’, ‘foreign’ and ‘friend’) all alter in meaning.

9. Barnett’s exploration of the philosophy of Emmanuel Levinas and Jacques Derrida leads him to ideas about ‘responsibility and responsiveness [...] and the reception of guests and generosity towards strangers’ that resonate powerfully with my reading of Seth’s work (2005, 5, 6).

10. This xenophobia is reinforced by the fact that this encounter carries echoes of an episode from Frantz Fanon’s seminal *Black Skin, White Masks*, in which a French child reacts to the author’s appearance: “‘Look, a Negro!’ [...] ‘Mama, see the Negro! I’m frightened!’” (1986 [1952], 111–12).

11. The phenomenon of ‘passing’ for one of another race – most commonly associated with politicised racial division in the United States – has traditionally been employed in the Chinese context in order to, as one nineteenth-century traveller has put it, ‘screen [one]self from observation’ (Chang, 2007, 32).

12. An added layer of performance is involved when we consider that the conditions of Seth’s absence from his home may be radically different from those of his interlocutor: while the other may have been forced, for political and/or financial reasons, to leave his family, there is no sense in which the author has suffered a similar fate; Seth is certainly not an ‘exile’ in Edward Said’s terms, who has experienced ‘the unhealable rift forced between a human being and a native place, between the self and its true home’ (2000, 173).

13. Trevor Field, writing about the use of the diary in fiction, challenges Riccio’s reference to ‘the intimacy of poetry’ in describing this as ‘the most intimate form of writing’ (1989, 154). Whether Seth’s intimacy is at this point real or performed is a matter that is open for debate: publishing ““genuine”’ diaries and letters sent from abroad has long been, after all, ‘an accepted literary ploy found in many travel accounts’ (Batten, 1978, 23).


15. Heinrich Harrer, who fled across the Himalayas from WWII incarceration in northern India and spent 18 months trekking across Tibet, describes his first sight of the ‘distant [...] golden roofs of the Potala’ as a moment of great spiritual feeling for his party: ‘this [...] compensated us for much. We were inclined to go down on our knees like the pilgrims and touch the ground with our foreheads’ (1997 [1952], 111).

16. Seemita Mohanty observes that *An Equal Music* is ‘devoid of any ethnic or multicultural presence, or any Indian content’ (2007b, 193), and Bhagabat Nayak echoes this in the curious – and rather similar – assertion that it is ‘a novel [...] devoid of Indian ethics’ (2007, 209); both critics quote L.K. Sharma’s reference to ‘an Indian locating a story in [...] Hyde Park and peopling it with non-Indian characters’. According to the Office for National Statistics, 29.9% of the 1998–99 population of ‘Inner London’ were from ‘ethnic minority groups’ (‘Focus on London 2000’), a proportion that is certainly not represented in *An Equal Music*. 
17. It will be immediately clear from my emphasis on the structural dependencies and careful construction of *An Equal Music* that I do not agree with P.S. Sanyal’s assertion that ‘there is no system or plan behind [the] arbitrary arrangement’ (2004, 26) of the novel.

18. This is also the first indication in the novel of an unsettling sense of time: Michael says later that he has yet to visit Venice – it has ‘no history’ for him (1999, 357) – which implies that this anguished cry of ‘not Venice’ in fact post-dates the narrative it apparently introduces.

19. This punning homonym is not original to Seth: as early as Virginia Woolf’s *Mrs Dalloway* (1925), the physician who recommends one of his own mental health hospitals for the war veteran Septimus Warren Smith is called Dr Holmes, prompting a punning reference from Septimus to ‘Holmes’ homes’. This is more than a simple piece of wordplay, as Bonnie Kime Scott explains: ‘the original pun has the additional dimension of metonymy, where Holmes becomes the architecture those of his profession have constructed to confine and convert mental and verbal disorder’ (1988, 378).

20. Julia reacts to this narcissism, when Michael reveals it to her, with biting sarcasm. When she explains that the concert in Vienna will be the last time she plays in an ensemble, he pleads with her, saying that he ‘can’t stand’ to hear her talk like this; her response turns Michael's sentence on its head: “You can’t stand it,” says Julia, with a touch of scorn’ (1999, 286; emphasis original).

21. It is not only episodes from Seth’s work that are echoed in this episode: it also has resonances of the opening of Ondaatje’s *Running in the Family* (see Introduction, Section I), and of Rushdie’s dream about the ‘Jaguar Smile’ limerick (Chapter 3, Section II.iii).

22. As well as Balibar’s work, the twenty-first century has seen monographs such as Andrea L. Smith’s (2006) and the reissued work of Dipesh Chakrabarty (2008 [2000]), as well as an essay collection on ‘racism[,] postcolonialism[,] and] Europe’ (Huggan and Law [eds], 2009).

23. One critic describes *An Equal Music* as ‘a sensitive novel that has something of the delicacy of a haiku’ (Iyer, 2007, 132).

3 Amitav Ghosh: Uncertain Translation and Transnational Confusion

1. Although, as Chambers asserts, this connection is ignored by many practising ethnographers, it has long been a subject of critical study: predecessors of her work include Diane Lewis’s 1973 article ‘Anthropology and Colonialism’, Paul Rabinow’s 1986 chapter ‘Representations are Social Facts’, Graham Huggan’s 1997 piece on ‘(Post)Colonialism, Anthropology, and the Magic of Mimesis’, and a 2002 essay by Talal Asad, ‘From the History of Colonial Anthropology to the Anthropology of Western Hegemony’.

2. The uncertainty suggested by the use of ‘probably’ quickly disappears, as Ghosh refers to the slave as ‘Bomma’ for the rest of the book. The author follows this pattern throughout the work, as hypotheses about names, locations, and relationships give way to certainties. One example comes when Ghosh muses on the language of communication between the Egyptian and
Indian merchant colleagues of Ben Yiju, the master of ‘Bomma’, which is most likely a pidgin language, ‘possibly compounded largely of Perso-Arabic and north Indian elements’; this atmosphere of speculation vanishes as Ghosh proceeds to consider how Ben Yiju and his Indian wife Ashu ‘adapted that argot to the demands of the marital bedroom’ (2000, 281; emphasis added). Shirley Chew describes the reading of ‘Bomma’s name as a ‘sleight of hand […] undermin[ing] any pretence on Ghosh’s part to scholarly interpretation’ (2001, 203).

3. Section II of my Introduction has a more complete list of critical work from c. 1990 onwards on the subjects of travel, colonialism, and cultural production.

4. As I am a non-Arabic speaker, I follow Ghosh’s lead in the use of diacritics in transcribing names: in one of the many academic notes appended to *In an Antique Land*, the author explains that he has tried to limit diacritic transcriptions as much as possible, usually indicating the spelling of a word or proper noun only on its first occurrence (1992, 357). The one exception to this, in my case, is in representing the beginning of the first chapter of Ghosh’s visit, in Section II.ii.

5. The proximity of this final visit to the outbreak of war in the region is, however, called into question by the inaccuracies of Ghosh’s own memory. Although his assertion that he left Calcutta for Cairo on 20 August 1990, ‘exactly three weeks’ after the Iraqi invasion of Kuwait (1992, 349) only exaggerates slightly (the invasion in fact took place on the 2nd, 18 days earlier), his reference to a football match between Egypt and Algeria ‘earlier in the year’ (1992, 352) that had fatal consequences for Iraqi/Egyptian relations is rather more inaccurate: the game took place on 17 November 1989. These distortions of history enable Ghosh to present events with greater narrative power – by making the temporal differences neater, for example, or by compressing occurrences into a shorter space of time. (A chronology of the war is provided in Bennett and Paletz [eds], 1994; for details of the football match, see ‘FIFA.com – 1990 FIFA World Cup Italy™’, 2013.)

6. As well as covering the whole of this period, *In an Antique Land* bears numerous intertextual debts to Ghosh’s DPhil thesis, ‘Kinship in Relation to the Economic and Social Organization of an Egyptian Village Community’; though this was not published, it was written in 1981, a year before *Running in the Family*, and two years before *From Heaven Lake*. Neelam Srivastava has written the definitive account of the relationship between thesis and text, arguing that ‘*In an Antique Land* is effectively a rewriting of the ethnographic material of the thesis […]which] is transformed by an emphasis on the intersubjective and narrative aspects of the cultural account’; *In an Antique Land* is ‘a completely different re-elaboration of the fieldwork [Ghosh] did in [Lataifa and] Nashawy’ (2001, 45, 59).

7. See, for example, the sections of *The Shadow Lines* (1988) that focus on World War II, the Partition of India, and rioting in Dhaka in the 1960s; or the narrative strands of *The Calcutta Chromosome* (1996) that deal with the Victorian scientist Ronald Ross.

8. Shirley Chew, for example, describes 1498, the date on which de Gama arrived at the Malabar coast, as ‘a key date in *In an Antique Land*’ (Chew, 2001, 203).
9. This essay is the precursor to the 1997 monograph, *Routes*, which starts with an analysis of *In an Antique Land*.

10. See my Introduction, Section III, for further reflections on the troubling usages of the term ‘cosmopolitan’.

11. This is unsurprising. Chambers, for one, suggests that while Ghosh ‘is quite successful in bringing out the tensions between different social classes’ in Nashawy, his ‘treatment of gender is […] somewhat less perceptive’ (2006, 13); and even his attitude to class is questioned by Inderpal Grewal: ‘the difficulty of reclaiming medieval history as postcolonial cosmopolitanism’ is revealed by ‘the construction of gender and class in Ghosh’s text’ (2008, 187).

12. The full passage to which I refer reads: ‘The archive of anthropology is a shadow presence in the chapters that follow. That is not because it is inherently better than some other disciplinary archive. Indeed, critiques of this archive have been trenchant and untiring in the past fifteen years’ (Appadurai, 1996, 11). Appadurai, writing in 1995/96, thus places the first year of Ghosh’s Egyptian research as a turning-point in the history of anthropology.

13. Ghosh’s ignoring of the violence inherent in both the terms ‘settle’ and ‘civilize’ illustrates the romanticising attitude to the city demonstrated at this point in his writing.

14. See also Ghosh’s interview with Chambers, in which he asserts that Boswell ‘had an enormous impact on [him] because *Life of Johnson* is all conversations; that’s how the whole book is constructed’ (Chambers, 2005, 28).

15. This dislocated ‘I’, coming as Ghosh refuses to watch Mustafa, raises the homonymic issue of disturbed vision: the dislocated ‘eye’. This echoes the ‘sight’/‘site’ puns Mondal sees in Ghosh’s accounts of visits to ‘sites’ of interest – a temple and houses in Mangalore, an Egyptian shrine – entailing failures of ‘sight’: ‘Ghosh offers an opening into those cultural practices which do not privilege the visual, and sometimes even see the “eye” as the […] most deceptive of organs’ (2008, 81). See also Mary Louise Pratt’s discussion of ‘the (lettered, male, European) eye that […] could familiarize (“naturalize”) new sites/sights’ (1992, 31).

16. As Humayun Ansari explains, in an article on Muslim practices in Britain: ‘for the vast majority of Muslims, death and the afterlife are central tenets of faith. Because of their belief in corporeal resurrection, burial is normally the prescribed mode of disposal, and mainstream Islamic traditions prohibit cremation’ (2007, 548).

17. It is noteworthy that so much of Ghosh’s time is spent in the fields, although not many of his (literal) ‘fieldwork’ questioning sessions are successful: in the travelogue, Ghosh opens up an irony wherein being ‘in the field’ is associated with ‘failing to complete fieldwork’.

18. While I would not presume to correct Ghosh’s Arabic, Ahdaf Soueif asserts that the author ‘ought […] to have got the Egyptian word for nargila or hubble-bubble right […] write out one hundred times “shisha”’ (2004 [1993], 231).

19. As Srivastava explains, this scene, already a fictionalisation of sorts, has already been further fictionalised by Ghosh: the episode occurs ‘in the same year and place where [the protagonist] Tridib is killed in [Ghosh’s 1988 novel] *The Shadow Lines*’ (2001, 55). Where Srivastava implicitly approves of Ghosh’s summary, quoting verbatim Ghosh’s assertion about Egyptians failing to comprehend Indian experience as a result of ‘the heavy memory
of Partition and its attendant tragedies’, I feel it is necessary to question his assumption: as I explain, Ghosh’s somewhat sanitised experience of the riots undermines such assumed moral superiority.

20. Patricia Krus, reflecting on Hélène Cixous’s explication of the word, asserts that the term originated in French anti-Protestant political discourse of the eighteenth century; ‘the word [“refugee”] is historically linked to persecution and conflict’ (2007, 124).

21. Except for a single reference to Burma as ‘Myanmar as it [is] now called’ (2000, 501), Ghosh refers to the country throughout The Glass Palace as ‘Burma’. This does not evoke the same sense of the past as Ondaatje’s references to ‘Ceylon’, however (see Chapter 1, Section III.i); Ghosh’s language is not another piece of linguistic nostalgia. While the official name was changed to ‘Myanmar’ on the 1989 orders of the military government, this was not accepted by all parties; there has been ‘considerable dispute over the historical uses of either “Burma” or “Myanmar”’, rendering the use of the ‘official’ term politically and historically contentious (Steinberg, 2001, xi). I follow Ghosh, and refer to ‘Burma’ throughout this chapter.

22. Urquhart’s description of The Glass Palace as ‘a Doctor Zhivago for the Far East’ (see this chapter, Section I), thus does Ghosh’s work a disservice in terms of the period covered: while Boris Pasternak’s epic novel does conclude years after the title character’s death, with a text written by Yuri Zhivago being read by characters who are ‘removed from the period in which [Zhivago] wrote not only by literal decades but also by enough upheaval to fill several generations’ (Avins, 1995, 61), the Russian novel barely covers the first half of the twentieth century; compare this with the 111 years – and four generations – of The Glass Palace.

23. I refer to Dey’s identity as one of Indian descent who had been ‘to Cambridge [and] returned a minor hero, having been accepted into the grandest and most powerful imperial cadre, the Indian Civil Service’ (2000, 158; emphasis added). Dey’s favourite composer is the Austrian Schubert, and he wishes to share with his wife a Western world of literature and art: he is an Anglicized Indian, or ‘Indo-Anglian’, rather than an ‘Anglo-Indian’ of European descent. For more on the term ‘Indo-Anglian’, which I take from a literary context, see Anuradha Dingwaney Needham’s description of the ‘Indo-Anglian novel’ as a ‘peculiarly hybrid cultural/textual form [...] written in English by writers [...] from, or at least originally from, the [Indian] sub-continent’ (1988–89, 614).

24. As elsewhere in this chapter (see nn. 21 and 34), I adopt Ghosh’s name for the country, preferring historical/narrative verisimilitude (Malaya) over current political accuracy (Malaysia and/or Singapore).

25. Describing ‘L’Exposition coloniale’ in Paris, a quarter of a century after the Cambodians’ visit, Patricia Morton explains the organisers ‘understood this exposition as a didactic demonstration of the colonial world order, based on cooperation among the colonizing powers and the West’s responsibility to continue colonization and its good works’ (2000, 3; emphasis added).

26. In spite of the orthographical correspondence in English transcription, there is no suggestion in the classic comparative linguistic studies of C.J.F. Smith Forbes (1881) or Pe Maung Tin (1922), nor in the more recent work of Myint-U (2001), that there is an etymological connection between the Burmese word for ‘foreigner’, given here as ‘kala/kalaat’, and the Hindi/Urdu word for ‘black’, also transcribed in English as ‘kala’.
27. According to Myint-U, the spellings – ‘kala’ and ‘kalaa’ – are interchangeable; both referred, in nineteenth-century Burma, to ‘an “overseas person”, a person from south Asia, west Asia or Europe and probably insular south-east Asia as well. It included the English, the French, the Armenians, the Jews, and all the various people of the sub-continent with whom the Burmese were familiar. [...] The] English were simply termed the English Kala (Ingaleit kala)’ (2001, 89–90).

28. IPA transcriptions – and any faults therein – are my own.

29. For more on the link between the relative spreads of colonialism and Christianity in India, see Richard King, Orientalism and Religion: Post-Colonial Theory, India and ‘The Mystic East’ (1999) and Jeffrey Cox, Imperial Fault Lines: Christianity and Colonial Power in India, 1818–1940 (2002). For more recent reflections on ‘the relationship between Christianity and the political sphere’ in India, see Srivastava, 2008, 81.

30. For Ghosh, the weaving of threads has always been a central metaphor for writing; witness his description of the cloth-weaver's loom as a ‘dictionary-glossarythesaurus’ (1986b, 74). Ghosh, with his background in anthropology and his command of several languages, is no doubt aware of the origins of the English word ‘text’ in the Latin textus, literally ‘that which is woven, web, texture’ (Simpson et al. [eds], 2013).

31. Though I do not pursue this line of enquiry, critics such as Ato Quayson and Clare Barker offer compelling analyses of the roles of disabled characters in postcolonial fiction. (See Quayson on ‘the presence of disabled people in post-colonial writing [that...] marks the sense of a major problematic [...] nothing less than the difficult encounter with history itself’ [1999, 65–66]. More recently, Barker develops these ideas in arguing for greater recognition of the fact that ‘postcolonial writing [...] frequently engages with disability as an ontological and socially contextualized phenomenon’, particularly with respect to disabled child narrators, who ‘function as “prosthetic” characters, narrative ciphers who lend visceral, embodied weight to the authors’ commentaries on postcoloniality’ [2011, 3, 24].)

32. Later in the novel, Dinu lives in an apartment containing ‘rows of glass-fronted bookcases’ (2000, 507). The contents of these are not mentioned, however.

33. This occurs, appropriately enough, at the same moment as Ghosh uses the word ‘ellipsis’ to refer to an elliptical shape, a usage that is described in the dictionary as ‘now rare’: the last recorded instance of ‘ellipsis’ used to mean ‘ellipse’ is 1857 (Simpson et al. [eds], 2013).

34. Although Ghosh uses the name ‘Burma’ throughout the novel (see above, n. 21), it is interesting that he chooses the military government’s ‘official’ name of ‘Yangon’ to refer to the Burmese city that historians such as Myint-U refer to exclusively as ‘Rangoon’.

4 Salman Rushdie: Political Dualities and Imperial Transnationalisms

1. While none of Rushdie's most famous compositions in the field of advertising straplines demonstrates a proclivity for focusing on travel or migrancy,
his own description of his dual writing background – in both paid and (initially) unpaid creative writing – makes reference to Homer's mythical exploration of the idea of a travelling, wandering identity, the *Odyssey*: ‘The sirens of ad-land sang sweetly and seductively, but I thought of Odysseus lashing himself to the mast of his ship, and somehow stayed on course’ (2010 [1981], xi).

2. Catherine Cundy, in her essay on *Grimus*, highlights this early work's exploration of an area 'subsequently handled with greater depth and maturity in Rushdie's later work – ideas of [...] the problems of exile'; referring to Timothy Brennan's analysis of the novel, she also describes one of Flapping Eagle's journeys as a 'representation of the social climbing of the emigrant' (1996, 12, 19).


4. Rushdie explores his experience of spending nearly a decade in hiding after the Ayatollah Khomeini’s death sentence (for the full text of which, see Chase, 1996, 375) in *Joseph Anton: A Memoir* (2012a), which takes its name from the pseudonym under which Rushdie lived between 1989 and 1998. The historical and cultural background to the fatwa has been explored by several critics, and from numerous perspectives: Ziauddin Sardar and Merryl Wyn Davies, as early as 1990, asserted that the ‘Rushdie affair’, as it quickly became known, ‘has a long history, an emotionally charged present, and could, unfortunately, have a devastatingly long future’ (1990, 3); Daniel Pipes, writing in the same year, but in a text revised after the end of the fatwa, wrote about the ‘lasting impact on relations between [the] Muslim diaspora and its host population’ (2003 [1990], 18); more recently, Kenan Malik has described how the ‘affair’ was ‘the moment at which a new Islam dramatically announced itself as a major political issue in Western society’ (2009, 3).

5. *The Satanic Verses* received a large degree of critical acclaim: as well as being shortlisted for the 1988 Booker Prize, it won the 1988 Whitbread Award for novel of the year (British Council Literature, 2011). Moynagh, building on Timothy Brennan's work on the 'Rushdie affair', asserts that 'the substantial portions of *The Satanic Verses* that satirize the imperialist nostalgia of post-imperial Britain, that are pointedly critical of the anti-democratic impulses of neo-liberalism, have been lost to the “affair”, displaced by the book's parody of Islam' (2008, 211).

6. See also the author's initial notes for *The Satanic Verses*, reproduced in a recent article: 'The act of migration [...] puts into crisis everything about the migrating individual or group, everything about identity and selfhood and culture and belief. So if *The Satanic Verses* is a novel about migration it must be that act of putting in question. It must perform the crisis it describes' (2012b, n.p.).

7. Rushdie was sent to England – and Rugby School – in 1961, at the age of 14 (Cundy, 1996, xv); as explored above (Introduction, n. 9), this education can be compared with that of Ondaatje, who was sent to England and attended Dulwich College at the age of 11, some years earlier (Jewinski, 1994).
8. A Google Scholar search in October 2013 for criticism on the author's major works of fiction, up to and including *Fury*, gave the following results: “Rushdie” + “Grimus”’, 448 results; “Rushdie” + “Midnight’s Children””, 2860; “Rushdie” + “Shame””, 7130; “Rushdie” + “The Satanic Verses””, 6500; “Rushdie” + “The Moor’s Last Sigh””, 658; “Rushdie” + “The Ground Beneath Her Feet””, 677; “Rushdie” + “Fury””, 2930. While it would appear that the criticism of *Fury* is in line with the quantity generated by the novels of the 1980s, these 2930 results are skewed both by the later writing of the novel (and its consequent appearance in reprints of earlier texts) and by the use of a single-word title. Two of the first three hits, for example, are a link to the 2012 e-book re-issue of the 1992 essay collection *Imaginary Homelands* – which includes *Fury* in the list of publications – and a reference to *The Ground Beneath Her Feet*, a novel in which the lone word ‘fury’ appears half-a-dozen times.

9. As Nick Cohen explains, in an article that uses the critical response to the fatwa as a form of political, ethical litmus test, the protests had ‘chilling effects’, both for Rushdie and for the editors and translators with whom he worked, worldwide (2013, n.p.). Rushdie explains in his memoir, through the somewhat melodramatic device of third-person narration, just how much of an effect it had on his life: ‘Afterwards, when the world was exploding around him […] he felt annoyed with himself for having forgotten the name of the BBC reporter […] who told him that his old life was over and a new, darker existence was about to begin’ (2012a, 3).


11. Although the fatwa has never been revoked by those in power in Iran – and thus is still technically in effect – it was at least toned down in a statement released in September 1998 by the Iranian Foreign Minister, who ‘publicly divorced his Government [...] from the death threat’ (Crossette, 1998, n.p.).

12. This was not Rushdie’s first trip abroad of the decade, nor was it his first journey with literary – and travel writing – connections: as Cundy explains in her ‘Chronology’ of the author, in 1984 Rushdie travelled ‘through Central Australia with the writer Bruce Chatwin’ (1996, xv). The travel writer was a close friend of Rushdie; coincidentally, the author explains that he attended a memorial service for Chatwin on the day that news of the fatwa broke, 14 February 1989 (Rushdie, 2012b, n.p.).

13. Victor Bulmer-Thomas, in his chapter on the recent history of the country in the *Cambridge History of Latin America*, reflects on the postcolonial irony of the consequences of Sandino’s protest movement, arising from the fact the United States employed the ‘supposedly non-partisan’ Nicaraguan National Guard to fight Sandino’s forces, the Ejército Defensor De la Soberanía Nacional de Nicaragua (EDSN): ‘Sandino’s goal of defending national sovereignty had to be achieved by Nicaraguans killing Nicaraguans – a position which underlined the difficulty of prosecuting a nationalist cause in a country where the imperialist power could rely on national agents to defend its interests.’ (1990, 326).

14. My history of Nicaragua is taken from Bulmer-Thomas’s chapter (see previous note), and Clifford Staten’s comprehensive volume on Nicaraguan history (2010). Staten describes the beginnings of US Nicaraguan involvement
in the late nineteenth century, US occupation of the country between 1912 and 1933 ‘that left a legacy of overt intervention’, the ‘close ties’ between Somoza’s regime and US presidents from Roosevelt to Carter, and the involvement of the US administration in ‘remov[ing] the Sandinistas from power [...] Reagan’s primary goal’ in Nicaragua in the 1980s (2010, vii, 2, 51, 115).

15. Florence Babb, in her discussion of post-revolutionary, postcolonial, ‘political tourism’, offers further context: ‘The Sandinista victory in 1979 drew another class of travellers to Nicaragua. Journalists, artists and writers, engineers, and activists of many backgrounds made their way to the country, often in delegations, from the United States and elsewhere. Some stayed for a time and wrote books based on interviews with militants and celebrated figures’ (2010, 44).

16. This argument, stressing the extent to which there is a definite separation in Rushdie’s work between his ‘postcolonial’ self-assertions and his background in the Western establishment, is, of course, not a new one – see Graham Huggan’s *The Postcolonial Exotic* for the clearest explanation of the ‘staged marginalities’ in the work of authors such as Rushdie (2001, especially 83–104), and Sarah Brouillette’s *Postcolonial Writers in the Global Literary Marketplace* for an analysis of the ‘collapsing of distinctions’ in Rushdie’s work ‘between the private self and the public text’ (2007, 107).

17. Moynagh’s words here can be compared with my argument about the authors in this monograph: Ondaatje’s reconstruction (Chapter 1, Section III.iii), the performances of Seth’s travel (Chapter 2), and Ghosh’s attitude towards the *fellaheen* (Chapter 3, Section II.i and others).

18. Quotations in this chapter are from *Fury: A Novel* by Salman Rushdie. Published by Jonathan Cape; reprinted by permission of The Random House Group Limited.

19. Solanka’s explanation of the original name for these Greek goddesses provides a further manifestation of the duality that surfaces throughout Rushdie’s work: the ancient Greeks were so afraid of ‘their most ferocious deities’ that they refused to use the accurate name ‘*Erinnyes*’ (‘Furies’), for fear of inciting ‘these ladies’ lethal wrath’; as a result, ‘with deep irony, they called the enraged trinity “the good-tempered ones”: *Eumenides*’ (2001, 123).

20. Brouillette refers to several negative reviews of Rushdie’s novel, as well as to John Sutherland’s piece in support of *Fury*, ‘Suddenly, Rushdie’s a Second-Division Dud’, which decries those critics who jumped to denigrate Rushdie’s novel before it had even been released in the shops, and ends with the line ‘Shame on you, British book trade, shame on you British reviewers’ (2001, n.p.).

21. My own understanding of the historical background to events in Fiji in the late 1990s – which came to a head in 1999/2000, in the period about which Rushdie is writing – is heavily supplemented by a source used by Brouillette: the collection *Coup: Reflections on the Political Crisis in Fiji* (Lal and Pretes [eds], 2008 [2001]). One of the two editors of the volume is the historian Brij Vikash Lal, a prominent figure in the Fijian media who knew personally the leader of the 2000 coup, George Speight.

22. This is not strictly the beginning of the travelogue, but even the opening – the aforementioned ‘*HOPE: A PROLOGUE*’ – begins by making reference to the author’s direct experience of the Nicaraguan diaspora: the purchase of
the London house next door to Rushdie's own by the wife, the ironically named 'Hope', of the Nicaraguan dictator, Anastasio Somoza Debayle (1997 [1987], 3).

23. The term 'Amerindian' is itself a Western misnomer, as it is a combination of 'America', the European name for the landmass between the Pacific and Atlantic Oceans, and 'Indian', a fallacious description of the native peoples based on the mistaken belief of Christopher Columbus (see above) that, in landing on Caribbean soil, he had in fact traversed the globe and made it to the 'lands of the Great Khan'. This represents 'the ironies of colonial representation' (Chamberlin, 1993, 5): Columbus was convinced of the possibility of finding 'a route to India by a western navigation', and 'continued to assert his belief [...] after the discovery of Cuba and Hispaniola [Haiti and the Dominican Republic]; not doubting that these islands constituted some part of the eastern extremity of Asia: and the nations of Europe, satisfied with such authority, concurred in the same idea. Even when the discovery of the Pacific ocean had demonstrated his mistake, all the countries which Columbus had visited still retained the name of the Indies' (Edwards, 1805, vol. I, 2–3; emphasis added).

24. The etymology of 'cosmos' returns in Fury, when Malik Solanka refers to a 'creative cosmos' surrounding his various creative projects (2001, 190): cosmos is much more than an adornment; it is an element of fundamental order, and the origin of creativity.

25. The painter's famous Argentine revolutionary namesake provides the definitive introduction to the subject of guerrilleros and guerrilla warfare (Guevara, 1961).

26. Another meeting of East and West presented via the medium of clothing occurs when Rushdie encounters the children of the president, who wear 'Masters of the Universe' t-shirts, featuring the 'eternal battle of He-Man and Skeletor; another indication of the omnipresence of US culture' (1997 [1987], 36). This reference to the ubiquity of US culture, as well as the paradoxical collocation of ideas of fatal conflict and children's cartoons, will return in Fury (see this chapter, particularly Section III.iv).

27. In an intertextual link with Fury, Rushdie gives this poet's name to an elderly 'diva' Malik Solanka sees performing in a Cuban bar in New York, Doña Gioconda (2001, 172).

28. This mirrors the first chapter of the work (see above, n. 21). Starting with a figure embodying the pro-US dictatorship of the pre-revolutionary years, and finishing with one who criticizes the easy conflation of the terms 'United States' and 'America', The Jaguar Smile is bookended by chapters named after Nicaraguan women with very different attitudes towards national identity.

29. Rushdie's work has long focused on particular linguistic acrobatics, from the anagrams 'provid[ing] the basic framework' of his first novel, Grimus (Parameswaran, 1994, 37) to the example of the novel that 'exhausts itself in facile wordplay', The Ground Beneath Her Feet (Gonzalez, 2005, 155).

30. My use of 'initialism' in preference to 'acronym' is in deference to David Crystal, who observes a distinction between the two such that initialisms 'reflect the separate pronunciation of the initial letters of the constituent words', while acronyms are 'pronounced as single words' (2003, 1).

31. This is a Eurocentric reference to the nineteenth- and early-twentieth-century break-up of the Balkan peninsula in Eastern Europe, once part of the
Ottoman Empire: a region with history ‘dominated by the theme of national revolt and the formation of new governments’ (Jelavich, 1983, 171).

32. The precise height fallen by the characters in *The Satanic Verses* was, until the 1950s, thought to be the height of Mount Everest; the reason for this apparently outdated reference in a narrative focusing on 1980s immigration is that ‘the height of Mount Everest, 29,002 feet, was compulsory knowledge for geography students in the [British] colonies’ (Mishra, 2007, 262). The two Indian entrants into 1980s Britain – falling the exact measurement drilled into thousands of colonial subjects, across the British Empire – act as metaphors for the imperialist and racist subjugation clear in the rest of the text.

33. Celera Genomics has the mildly disturbing agenda of ‘personalizing disease management’. While this presumably indicates an intention to tailor disease management processes to the company’s individual customers, the juxtaposition of the words ‘personalizing’ and ‘disease’ is a strange and uneasy one for a health organisation to adopt.

34. This provides another link with the writing of Michael Ondaatje, whose engagement with myth is clear at various points in his work (see Chapter 1, especially Section IV.iii); moreover, Ondaatje’s use of Christian iconography alongside Greek myth is another link with Rushdie’s travel writing (see this chapter, Section II.ii).

35. For an interesting take on the Orientalist tendencies of one of these DeMille films, see Sarah Hatchuel on *Cleopatra* (2011, 135 ff.); also, Alan Nadel’s political reading of *The Ten Commandments* ‘as a product of Cold War ideology’ (1993, 416) chimes with the political engagement of Rushdie’s writing about the imagined/real ‘Lilleput–Blefescu’/Fiji conflict.

36. The opening line of the novel introduces him as 55 years old in the early summer of 2000, meaning he was born at least two years before Indian Independence in August 1947.

37. On *métissage*, see Françoise Vergès’s definition of the term as one ‘that spoke of the cultural and social matrix of diversity born of colonization and assimilation into the colonial project’ (1999, 8); the common use of ‘melting pot’ is clear in the full title of Michael Rogin’s *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot* (1998).

38. The centrality of India is highlighted when Solanka, towards the end of the novel, gets a flight from New York to the South Pacific, with a stopover in Bombay (Rushdie’s name, indicating Solanka’s existing connections with the city of ‘Mumbai’, which changed its name from ‘Bombay’ in 1995). Solanka’s traumatic relationship with India, that leaves him feeling ‘giddy, asphyxiated’, and refusing to disembark with the other passengers, derives from the sexual abuse he suffered during his childhood, so this stopover is significant; also, however, it can never have happened. Though Rushdie describes a flight east, across Atlantic and Pacific – dwelling on this direction, as to fly east is to ‘hurtle towards the future’ (2001, 236) – the journey would in fact have been in the other direction, via LAX in California (about 8,000 miles, rather than nearly 16,000): Rushdie’s departure from geographical fact indicates how deeply ingrained is Solanka’s negative attitude towards his country of birth.

39. Solanka makes reference to the poem later in the novel, when he describes the ‘brave new world’ of technological development into which he is

40. The link with cartoons is also foregrounded in *The Jaguar Smile*, in which Rushdie notices satirical cartoon graffiti on a wall in Managua that portrays a close relationship between deferential Nicaraguan politicians and the patronising figure of ‘Uncle Sam’ (1997 [1987], 80).

**Conclusion**

1. The ambivalences of transnationalism are encoded in the very title of the novel, which takes its name from Divisadero Street, San Francisco, home of one of the characters, Anna: the history behind the name ‘Divisadero’ is never clear, for as soon as it is said to come ‘from the Spanish word for “division”’ because of its historical positioning as the dividing line between the urban and the rural, Anna asserts that there is an alternative, as the name ‘might derive from the word *divisar*, meaning “to gaze at something from a distance”’, in honour of a nearby hill (Ondaatje, 2007, 142). This tension between division and distance persists throughout the novel, which is in large part the story of Anna’s life as an academic, studying a writer’s work and struggling to come to terms with a traumatic past; the protagonist acknowledges the constant presence of duality in her life and work immediately after the discussion of the street’s name, describing herself as ‘look[ing] into the distance for those [she has] lost’ (Ondaatje, 2007, 143).

2. Although the author’s ‘jump sequel’ was scheduled for publication in 2013, in July 2013 he was in ‘delicate negotiations with his publisher’ as it became clear that ‘Seth’s muse [was] not dancing to the publisher’s marketing beat’ (Bury, 2013, n.p.): having received a $1.7m advance for *A Suitable Girl*, Seth had failed to deliver the manuscript on time.

3. In considering the status of these people-as-metaphors, also compare Rushdie’s description of migrant peoples as those who ‘have been translated […‐] enter[ing] the condition of metaphor’ (Chapter 4, Section I).

4. Building on Peter Ward Fay’s presentation of these nineteenth-century Sino–British conflicts, Daniel R. Headrick provides an instructive summary of the imperialist tensions leading to the first Opium War: ‘what the British traders called free enterprise was smuggling and piracy to the Chinese officials, and what was law enforcement to [the officials] the traders saw as unjustified and whimsical interference’ (1979, 240).

5. As one reviewer put it, *The Enchantress of Florence* portrays ‘a synchronous world of parallel realities in which the seeds of secular humanism flower […] twice – once in northern Italy and simultaneously in northern India’ (Neuman, 2008, 675).

6. The shifting degrees of political engagement shown by various transnational authors are explored in a recent article by Pankaj Mishra; among many other subjects, the piece comments on the way in which the literary career of one of these ‘Travelling On’ authors, Amitav Ghosh, has seen an ‘excavat[jion of] a suppressed emotional history of the vast networks of labour and capital that made the modern world’ (Mishra, 2013, n.p.). This line resonates with the ‘ink-blackened concertinas’ of *In an Antique Land* that captured
the imagination of James Clifford (see Chapter 3, Section II.i): the basis of Ghosh’s transnational work in his travel writing is one way that the ‘global novel’ described by Mishra is invested with political weight.

7. Such a complication can be seen in the uneasy outlook on the subject of Empire displayed, for example, by Salman Rushdie, in Malik Solanka’s various attitudes towards the Empires of the United Kingdom, the United States, Mesopotamia, and ‘Lilleput–Blefescu’ (Chapter 4, Sections III.i and III.ii).

8. Amitav Ghosh’s recurring focus on ‘the culture and politics of modernism, in all its promise and horror’ (1998a, 43) serves as a reminder that the dualities of modernism – and modernity – remain as pertinent at the end of the twentieth century as at its outset.

9. This understanding, though now commonplace, is not a recent one. In the nineteenth century, Nietzsche described the process by which truth, a ‘mobile army of metaphors, metonyms, and anthropomorphisms’ became fixed: they ‘have been enhanced, transposed, and embellished poetically and rhetorically, and […] after long use seem firm, canonical, and obligatory’ (1994 [1954; essay from 1873], 46–47).


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