


Literatuur als koloniaal en **post**koloniaal discours



Inleiding

tekst  werkelijkheid

Inleiding

- feministische literatuurkritiek
- postkoloniale literatuurtheorie

Discours

- p. 366

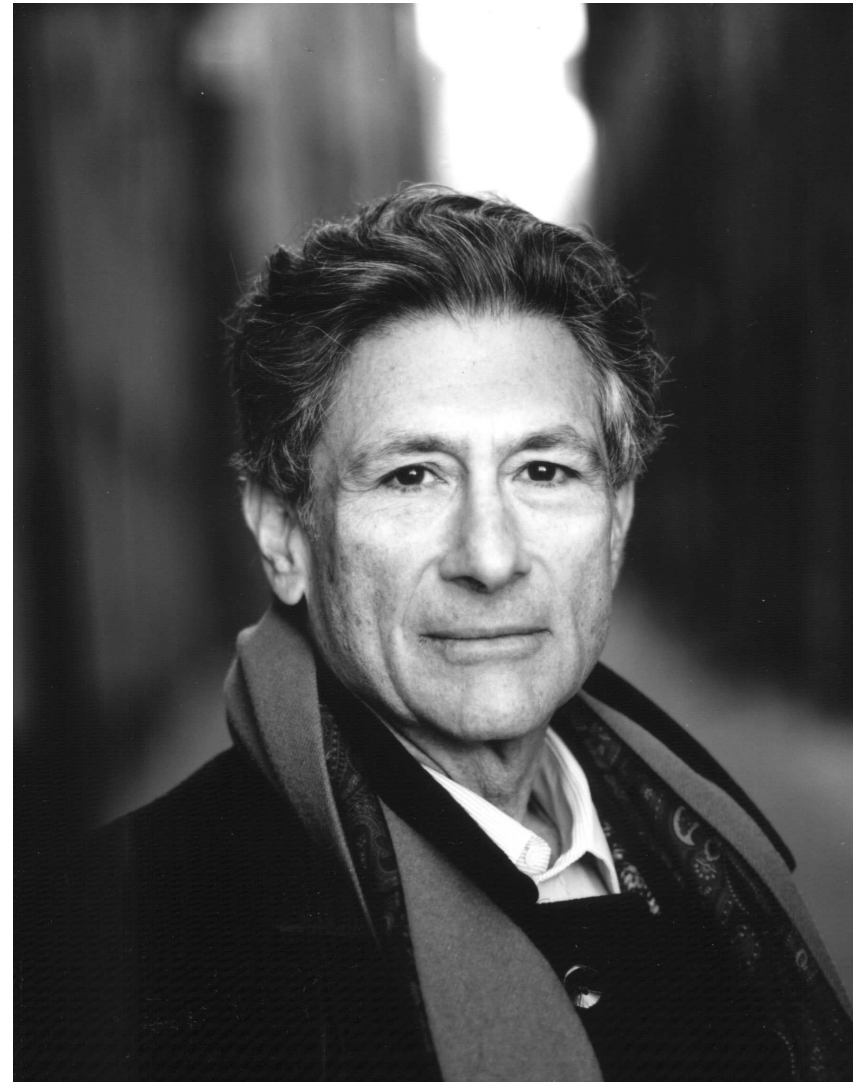
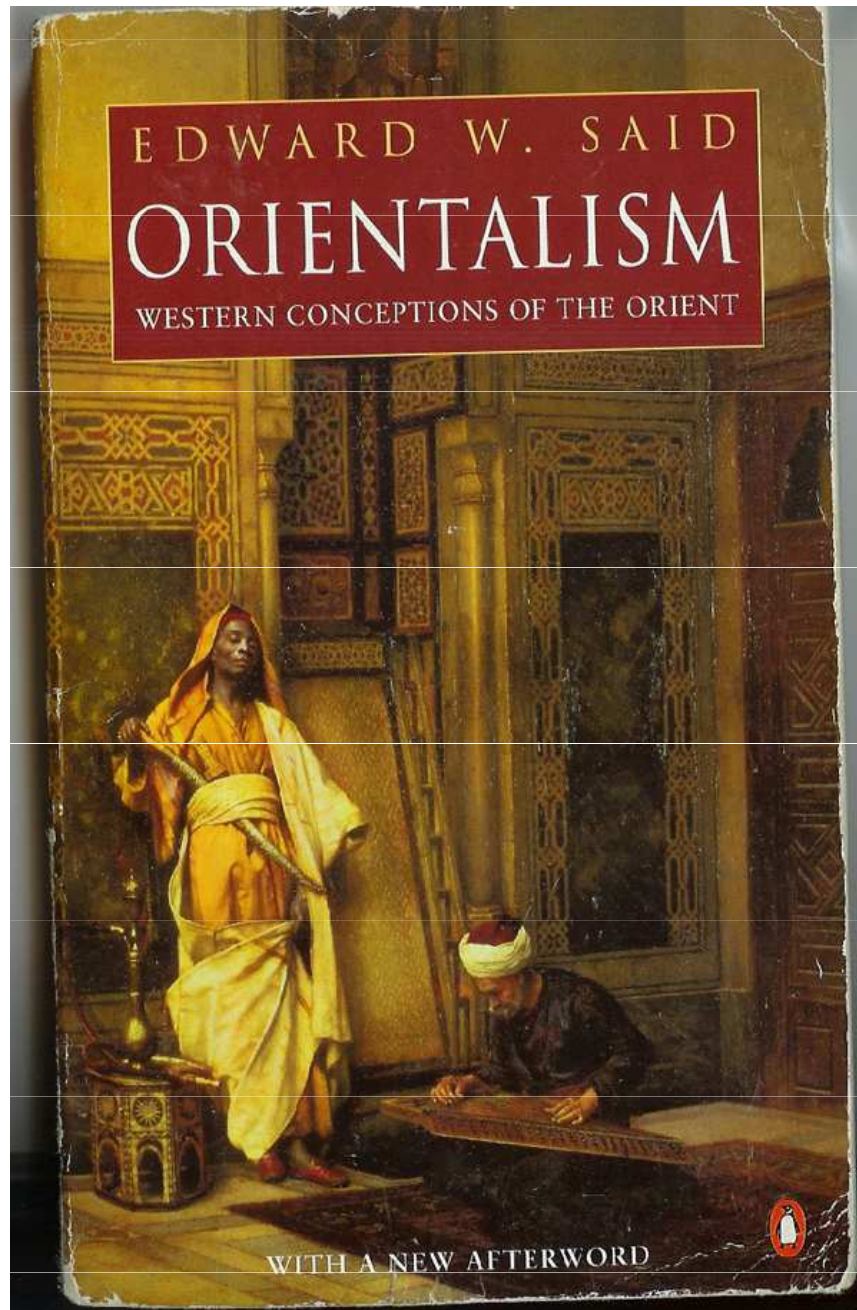
imperialisme / (post)kolonialisme

- p. 367-368
- essentialisme (p. 381)

ideologie

- p. 370

Edward Said



saying, the final resistance we have against the inhuman practices

Humanism is the only, and I would go so far as

and injustices that disfigure human history



التي هي المقاومة النهائية التي نملكها ضد الممارسات البشعة التي تشوه التاريخ البشري

Edward Said, Orientalism

- <http://nl.youtube.com/watch?v=0HQiHuEuuhk&feature=related> (deel 1)

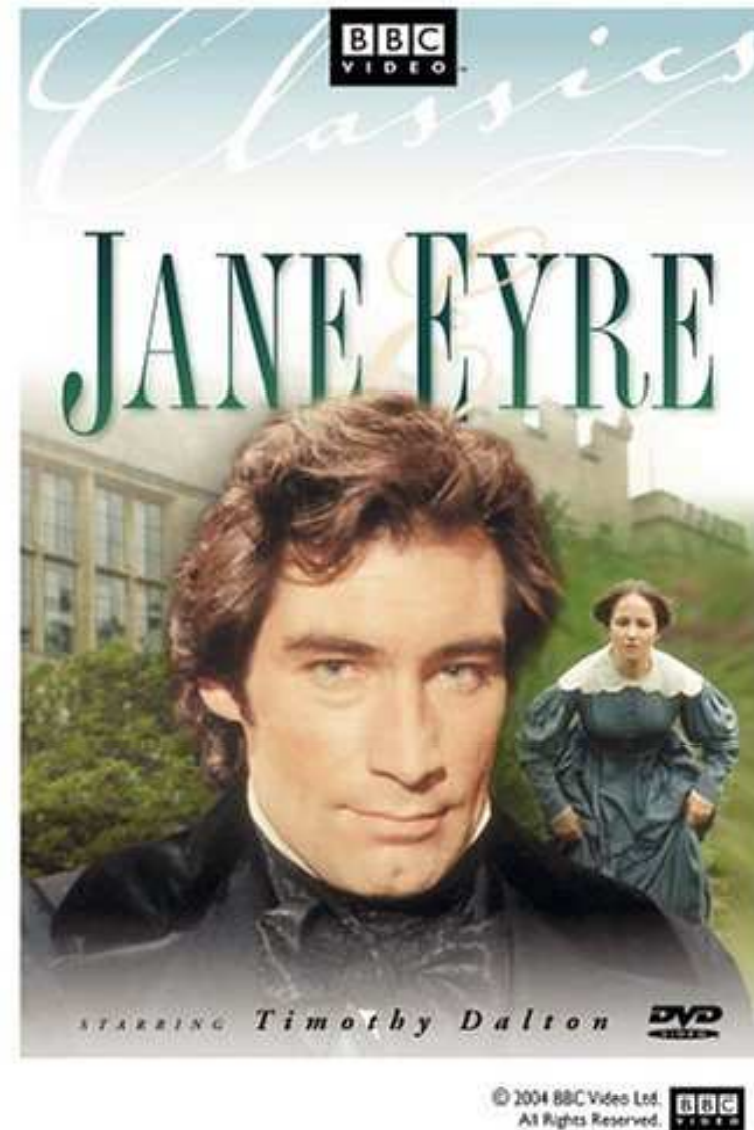
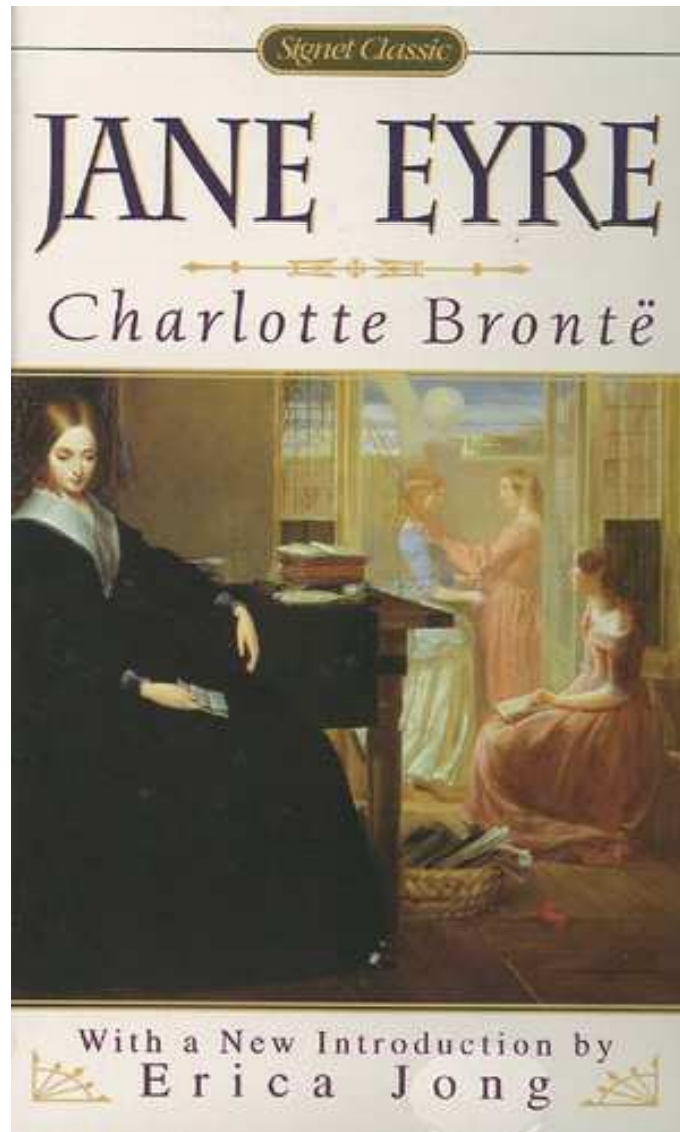
Edward Said, *Orientalism*

- kritiek op *Orientalism*
- p. 374

de Ander

- vs. het Zelf
- p. 377
- Noble Savage (p. 379) --- exotisme

Charlotte Brontë, *Jane Eyre*



Fragment uit *Jane Eyre*

Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations? Her mother, the Creole, was both a madwoman and a drunkard! -- as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points. I had a charming partner -- pure, wise, modest: you can fancy I was a happy man. I went through rich scenes! Oh! my experience has been heavenly, if you only knew it! But I owe you no further explanation. Briggs, Wood, Mason, I invite you all to come up to the house and visit Mrs. Poole's patient, and my wife! You shall see what sort of a being I was cheated into espousing, and judge whether or not I had a right to break the compact, and seek sympathy with something at least human. This girl," he continued, looking at me, "knew no more than you, Wood, of the disgusting secret: she thought all was fair and legal and never dreamt she was going to be entrapped into a feigned union with a defrauded wretch, already bound to a bad, mad, and embruted partner! Come all of you -- follow!"

Fragment uit *Jane Eyre*

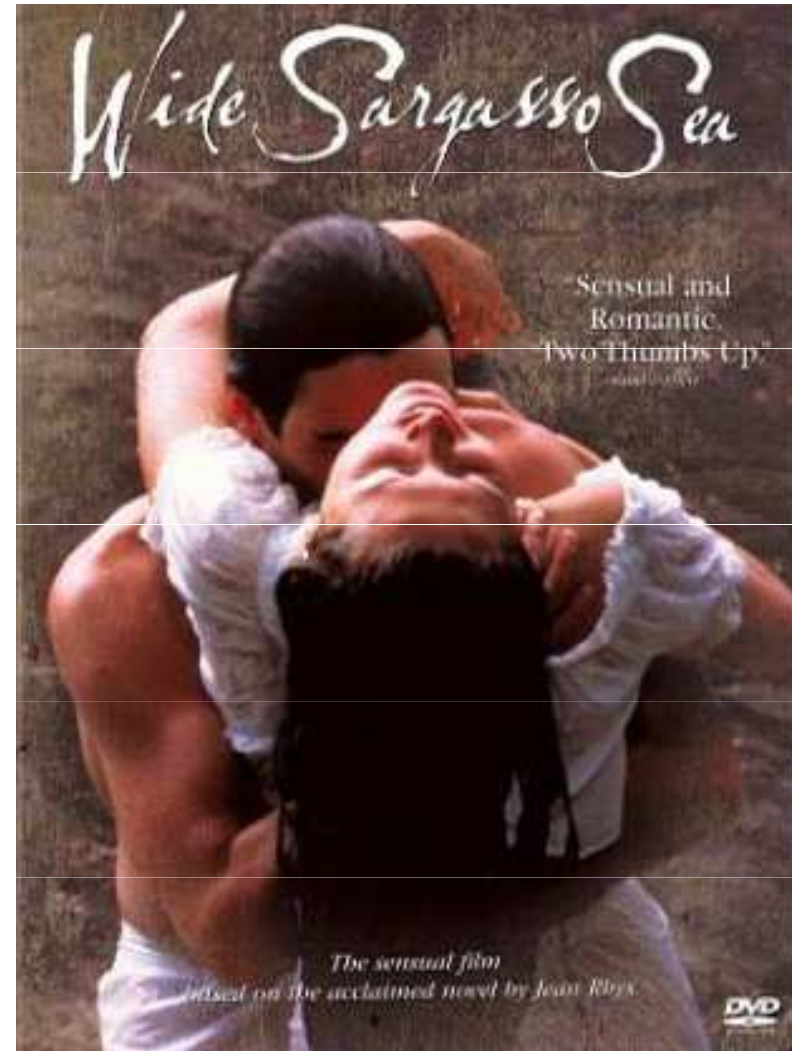
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Fragment uit *Jane Eyre*

- <http://www.youtube.com/watch?>
- Fragment uit de film *Jane Eyre* (1983)



Jean Rhys, *Wide Sargasso Sea*



Trailer *Wide Sargasso Sea*

- <http://www.youtube.com/watch?v=xp2qLFiCLkQ>
- Trailer *Wide Sargasso Sea*

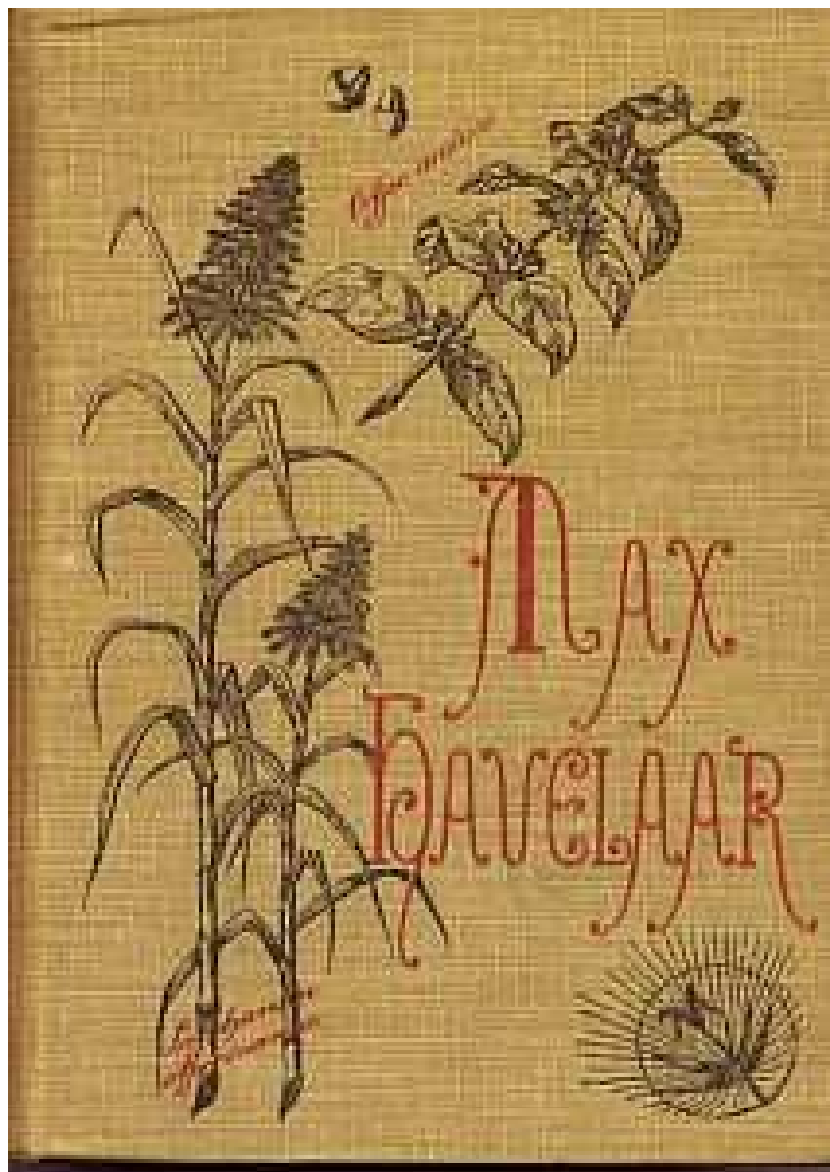


Bertha is Antoinette

- p. 383-384



Multatuli, *Max Havelaar*



Multatuli, *Max Havelaar*

- Kritiek
- **Maar** toch nog onderdeel van het koloniaal discours

Hella Haasse, *Oeroeg*



Hella Haasse, *Oeroeg*

- ,In kringen van Indische literatoren werd Oeroeg niet onverdeeld positief ontvangen. In *Oriëntatie* keerde vooral Tjalie Robinson zich hevig tegen volgens hem de fatalistische clichés van de ondoorgrondelijke oosterling en van ,East is East and West is West, and never the twain shall meet‘ in stand hield.‘ (Brems 2006:88)

Tip Marugg, *Weekendpelgrimage*

- ,In zijn debuutroman *Weekendpelgrimage* (1957) beschrijft Marugg de gedachtewereld van een blanke jongeman op Curaçao, die zich noch met zijn eigen Europese afkomst kan identificeren, noch met de wereld van de overwegend zwarte bevolking van het eiland. hij voelt zich vrevreemd in het bestaan, onbegrepen en onbegrijpend.’ (Brems 2006:88)

Tip Marugg, *Weekendpelgrimage*

- ‚Het is bijzonder typerend voor de ambigue positie van een auteur als Marugg dat de Nederlandse literaire kritiek de roman overwegend interpreteerde als het algemeen menselijke relaas van een existentiële crisis: ‚Dat dit bestaan verder bepaald wordt, geografisch en sociologisch, door het Antilliaanse milieu is voor de essentie van de roman niet meer dan een décor.‘ (Dubois 1957).‘ (Brems 2006:88)

Tip Marugg, *Weekendpelgrimage*

- ,De Antillaanse reacties stonden ins chril contrast daarmee. zij beklemtoonden juist het specifiek Antilliaanse. Frank Martinus Arion las er zelfs geen crisis in, maar en liefdesverklaring aan Curaçao.' (Brems 2006:88)

postkoloniale literatuur

- p. 381 e.v.

hybriditeit

- p. 389

migrantenliteratuur

- p. 390