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Mehasweera Dev’s "Preceding, Pursuing, and Pirating"

and

Paule Maranhão’s "The Chosen Place, The Timeless People"

Traumatic Displacements and Militant Mourning:
1999 story "Peregrina\textsuperscript{a}," Putin \textsuperscript{b} Sany, and Priya, identity through them a common
reading of Marshall\textsuperscript{c}'s 1969 novel \textit{The Chosen Place, The Timeless People}, and Devil's
wonder it seems not to have occurred to anyone else yet to share their comparative
issue, this definition raises. With that large a field to survey or ocean to cross, it's no
corner of world literature or history that couldn't be relevant to at least one of the
as British, French, Spanish, German, Dutch, or L5-it becomes difficult to discover a
colonial relationship—Chinese, Roman, Aztec, Ottoman, Japanese, or Soviet as much
substantiation that exceeds beyond the formal or official end of any imperial or
quite persuasive by arguing that "postcolonial identities" ought to refer to processes of
particularly thought, perhaps should't be that surprised. After all, when some are
canons, and methodologies in the humanities in general and postcolonial studies in
 trauma, mourning, Marascal, and Devil. Given the ongoing dispersal of disciplines,
I find myself unable to believe that I am the first person to publicly comment

standing in answer they would turn away entirely (CPTP 356)
shamelessly into the air with the insect-like walking of a blind man, who, like the dead,
for the reply expressing詹姆斯: Whatever, when the idiot student, why did the office agree at the time?
contextual on their side of the blind. Their wondering faces fixed. They appeared to be playing the reason
"they seemed to be playing more than the rest in front of them, which was so different from the next

which was a pity for our lot. We have seen you, now tell us, where have we seen (PPTP 116).
government officer ever to come to a total era. We had thought that the independent government of
whether it was there we have seen. Tell us, Mr. BOO. You are an educated man, you are the first

My in mourning for the dead.

Now in the middle area we are uncertain, in mourning for the dead.
yet finds himself unable to offer any kind of testimony to the world outside the region
eventually witness the historical and contemporary traumas of the region's people,
slowly comes to realize the profundity of the limitations of his original project, and
of a fairly recently-independent nation in order to understand and aid the people,
critically-portrayed male activists from the metropolis travels to a remote, rural region
similarities Handou [a well-informed, well-intentioned, and sympathetic] if
postcolonial temporalities, tell basically the same story [refer people to
response to two quite different forms of colonialism and two ambivalently
marshalls' and dey's works, although produced in different decades and regions, in
analyses of their plots and narrative strategies alone should dispel this view,
important amount of weight in this talk, but a quick gesture toward a structural
now, it may seem that i am asking a long novel and a long story to carry an
Mounting

of a certain urgency in their theorizing of traumatic displacements and militant
convince you of a certain exemplarity in marshall and dey's intertextual dialogue and
interference in debates within as well as over postcolonial studies, but above all i want to
analyze its meanings, significances, and stakes. in doing this today, i aim to
tale of colonialist/realced loss, trauma/testimony, and mounting/melancholia, and
expressions, and gazes in order to convey something of the distance—temporal, spatial, both works, narrators focus on outsiders' responses to narrators' body language, facial peace to the ancestors. We are coming to an end, rubber off the soot] [120]. In religions, "Bornemill's comes like a nation God has forger" [123]; "We failed to give
narratives refer to themselves and their region in the apocalypse registers of their
experiences of desperation refer to Bornemill's or Prita as needing a miracle, while
few more textured parallels between their works. In both, outsiders jockey for
To flesh out this bare-bones account of the Marshall-Dean tale, I should note a
historical contexts that are at once local, national, regional, and global
related to each other, and situated in political, social, economic, cultural, and
and interactions. In both works, a range of postcolonial identities are identified,
narratives' perspectives even more indirectly, through descriptions of postures, actions,
travelers' consciousness in free indirect discourse, but scrupulously registers most
remedial persona, but whose voice is nevertheless compelling, presents the
semi-autobiographical, semi-objective first-person narrator who's not quite a fully
forces. [Refer people to key quotations handouts] In both works, a
mourning project for centuries-old failed rebellions against enslaving/colonizing
that would bear witness to what he has come to dimly understand as a massive
Indemnity labor, sex work, and other forms of oppression and exploitation continue.

of the wealthy, where colonial and pre-colonial patterns of land grabs, enslavement, influential public and private institutions are remote-controlled by and used on behalf
expresses all too literally: both words portray a locale and a world in which the most
because of the administrative failure to implement the emancipation (190)
what purpose, "liberated" bond laborers will become slaves again in order to survive,
expressed metaphorically, "We, who say the auction block isn't still with us" (209)
wife, who calls the magazine called Khannii, devoted to women and the fine world, [27]
Hence, his paper flows, so be it and whose most profitable media holding is an "illustrious
is paid for by a "pulpit industrialist," whose attitude is, "If reporting caste war keeps
or root system, endlessly crosses the world, binding it up. [36-37] Pirenne's salary
unior, Israel, part of that great commercial complex which, like some elaborate real
instinctive, a tax-exempt NGO funded largely by the United Corporation of America or
Center for Applied Social Research, the agency created by the Philadelphia Research
outsider protagonists (funding for Saul's development project is drawn from the
the improvement of the natives, but also to choose investing in the activism of their
those locals, nationals, multinationals, and transnational entities themselves off
social, cultural, linguistic—between them, and they, "follow the money"—not only to

Trauma, mourning, martial, dawn
impossibility of social change and global justice for the places and people they represent.

Millenarist mourning, which is closely tied to their relentless focus on the apparent inevitability and what it takes to remake them. One of Marshall and Derry’s most crucial and "ppp," above all, may help us to begin new insights into the making of postcolonial hybrids. Attending to the complexities of the intertextual dialogue between CTP

Postcolonial studies as something other than a forced choice between a strategic effective and the effective. They may well enable us to rethink the history of early postcolonial and the historical, the singular and the exemplary, the cultural. In fact, their works offer a particularly inventive and productive way of negotiating an illusion of class and the social nor an expression of discourse and the category of postcolonial identities entails. Even from this limited list of parallels between Marshall’s and Derry’s works, then, "pppp"

after national independence has been attained (cf. CTP 194, 204; 21, 22; 199, 196-197, 186-192), and where social change, much less justice,
missed opportunities, the lost opportunities, the mystifying encounters, the blocked
their, or deception—can be traumatizing. The tragic workings of their plots—the
Kilmarning, removal, or migration or through loss of land and autonomy by conquest,
displacement and how displacement—whether through movement or separation due to
displacement, they show both how being traumatized is itself a form of
forms and narrative strategies—is itself part of their theorizing of traumatic
traumas and losses, but suffice to say that the way in which they do so—their works
Marshal and deal layer and interwoven personal and collective, past and present
be all that remains for them to do. I don’t have time to discuss here in depth how
much of the story: mourning their losses and preparing for their own passing seem to
Despair, depression, and death-wish characters Devon’s Maggs Riders of Pitha for
Wendy, and Lyle, and even to minor ones like Lessy and the unnamed Canterbury woman.
characters, from central ones like Saul and Merle to minor ones like Harriet, Annie,
compulsion, and acting out are the dominant forces in the lives of most of Marshall’s
consciousnesses are constituted by loss and trauma. Feedback, repetition
as psychological as it is social, as subjective as it is objective. Their key characters,
Impossibility is located in Marshall and Debey’s works. It is as personal as it is political,
for it is not only in circumstances, structures, contexts, and histories that this
Upon the death of the preoccupational, Bilhila breaks his hands and shows, devo focus on what the completion of the work of mourning means to as the passages from "Peroedacly, Purun Sanyay and Piftra" that I quote from in my

rather, at least two different kinds of articulations of mourning and militancy.

For taveling traumatic displacements, to the conclusion that a particular kind of militant mourning offers the best possibility and dissolved, healing and re-traumatizing. Following these patterns would lead us which are made up of intricate patterns of testimony given and withheld, engaged would be a task in itself, but these are just two of many such moments in their works, and Bilhila of the last day of the dying Peredacly that they are sheltering in silence and Saul and Merca at the close of Carnal or each other’s testimony and of Dever’s Puran enough, comparing and contrasting the shared yet separate witnessing of Marshalls’ witnessing and testimony are possible, even if neither is easy; simple, on their own, marshal and Dever’s works. For those able to live through and live with them, yet the necessity of taveling these traumatic displacements is the point of suffering, touching and accue.

displacements have costs and consequences that, like a pinball machine of pain and potential, the failed communications dramatize the ways in which traumatic
shared focus on the seeming impossibility of individual and collective change in the
history and a presence, that mourning has a politics and a promise. Despite their
progress, modernity, modernization, development—by showing that trauma has a
attachment to ancestral lands and traditions, to the supremacy of civilization,
sterotypes—or backward, primitive people trapped in the past by their irrational
marshals and devol seek to subvert and reform the classic colonialists and racists
whether they privilege completed or interminable mourning, though, both
and periodic (carneval masque).

of the slave revolt led by Cuffee led in ways both quotidian (standing Cuffee’s grave)
commemoration of their loss, so too, to the people of Boumthills mourn the defeat
lost in the middle passage, reshaping the landscape of Boume Island into a
that it takes on aspects of melancholia. Just as the Boumthills Atlantic mouns these
postcolonial melancholia, at least a work of mourning so protacted and massive
people can be read as Marshall’s attempt to demonstrate the value of a kind of
endure and outlast their invaders. In contrast, The chosen Place, the endless
depression and depression at their conquest and deporation toward hope and resilience to
meaning for its appropriation and displeasure, all crafted to move his people from
self-imposed silence and creates a new myth—a new ritual, and through them a new
explore Marshall's and Dever's language and literature on your own, and in concert with

hope that what you heard and what you read in the past few minutes encourage you to

change. This tension is where they leave us, and where I'm going to leave you, I

commemoration that provide resources for survival, endurance, and the beginnings of

technical gesture toward acts of witnessing, testimony, mourning, and

traumatic history of enslavement and conquest, their narrative strategies and formal

that seems to auger unending loss. Even as their plots dramatize the force of a

is the possibility that a new sense of identity can be created out of a past and present

face of traumatic repetitions and displacements, what Marshall and Dever's works offer
Upon closing of Cane Vale Factory, the owners room after the collapse. Where have I erred? Have I paid homage on the front of the car, where the owner is sitting, after washing, cleaning, and polishing on road to Brompton, where the right turn in Clapham Broadway risks his life in 4. Stalls in Shepherd's Bush, which

From without the halftimbered or change-lapped buildings, the people on ground are uninterested in the politicking of this political project. The political influence on local and regional politics is negligible, and the people of the region, particularly the urban and industrial, are uninterested in the region's future.

2. Mere Kino's 'Jigger and Blackberry' economic and political workers, and model engineers, empower the region, intellectual and technical, with their years after her. People's story is here today, the story of the region in marble Palace—which a mushroom mind travels to/photo, a digital photojournalist's dream make.

Ppdp

SIMILARITIES

Bruce Simon

The chosen Place, The timeless People and "Purificatory" Puran, Saniya, and Pithura

Structural Analysis of
The Chairman of the House of Commons, Mr. Speaker, and the Hon. Members for the

...


The chosen place, the timeless people.

Key quotations:

Traumatic displacements.

Bruce Simon.
Thechosenplace,TheTimelesPeople

KeyQuotations:
They were found uninterested to build roads, houses, schools, hospitals. We wanted none of this, and anyway they come, as dictated, they have their own interests. Oh, we had our ancestors' graves, homes, all disappeared. The once good were not human beings. Oh, we clean this and build homes, the road. They need us. They need us. We are the kings in many buildings. Our land vanished, our city became a storm. Our friends, our nothingness. They made us do death. They, they enslaved and bound us. They raised us, yet girded, their memories, their minds. We are the kings of earth. We were kings. We became subjects. We were kings. We became slaves. Over—

Why did the foreigners come? We were kings. We became subjects. We were kings. We became slaves. Over—

We were the kings, the foreigners. We are not good to escape. Again? (133)

In a living room, the haunted NEGROES have still not been able to escape becoming bond-servants or haughty, sickle

Where do the NEGROES, the kings, live? They build homes. They build their own houses. That's why our spirit of the house of the Negroes of Africa is born. They are not alone, they are in a continual fight, fighting.

Some people invaded the Negroes in some distant day and they still build their lasting domicile.

A contemporary condition (121)

Understanding the most influential message of the other's speaking with vivid gestures on a stage. The spectator is a participant, a common bond (human and ultimate) is understood. The stage is a common bond, a common bond between the speaker and the audience. The spectator is the audience, the audience is the spectator. The stage is a common bond, a common bond, a common bond.

How do I explain this to a friend, to the people of today? Like that man in China?—(10) the SOO is taking the

explanation of our former people of origin. So they are speaking stories. (101) They are speaking stories. How do I explain this to a friend? I have been talking to them, and the explanation is still

There was nothing but a story—

What did the Egyptians write?

Emotonic displacements

Bruce Simon

Key Questions:
Understanding an uninterrupted history when the present time has passed them off the stage is their heresy. How can one read a people of the oppressed as a people, what is their new reality? What is their historical consciousness? This question presupposes the need for a method to decode the past in order to present it. The reason for their reaction to the past often lies in their perception of their own identity. Their identity is often shaped by their historical consciousness.

They would not accommodate here the reality of the past, nor would they tolerate it. The heart of the new myth will not be free in this life, and in this manner, the heart of the new myth will not be free in this life. And...

When it happens to him, etc.

"See how much we're like each other, like everyone, etc."

I'm afraid, Philip, that you can never learn from this. But... you can never learn from this. But...

"When you're not round enough, your heart...

Please, dear friend.

The truth is that we are, and we know. And we know when we say, "You're not round enough, your heart..."

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