

Postcolonial Pedagogical Thresholds
The Imperial Archive and Postgraduate Web Design

Leon Litvack

The Imperial Archive (<http://www.qub.ac.uk/en/imperial/imperial.htm>; fig. 1) is a web project which forms an integral part of the “Literature, Imperialism, Post-Colonialism” module, taught in the MA in Modern Literary Studies at Queen’s University Belfast. Over a period of twelve weeks students examine texts and issues reflecting the influence of the British imperial process on literature of the nineteenth and twentieth centuries. Using colonial discourse and post-colonial theory, the module first examines the British idea of “Empire” and the colonial enterprise in nineteenth-century fiction, and then proceeds to look at twentieth-century texts — some of which ‘write back’ to their predecessors — in an attempt to understand how imperialism continues to affect literary production in Britain's former colonies. The textual pairings include Dickens's *Great Expectations* and Peter Carey's *Jack Maggs* (representing Australia); Charlotte Brontë's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea* (the Caribbean); and Joyce Cary's *Mister Johnson*, alongside Chinua Achebe's *African Trilogy* (Nigeria). The module is informed theoretically by Ashcroft, Griffiths, and Tiffin’s *Post-Colonial Studies Reader* and *Post-Colonial Studies: The Key Concepts*.

The two-hour seminars are taught in a computer suite, in order to facilitate several teaching and learning activities. Students spend part of their time participating in traditional oral discussion, looking at one work of fiction each week, together with a relevant critical section from the *Post-Colonial Studies Reader*; for example, *Jane Eyre* is studied with an awareness of issues surrounding “Representation and Resistance,” while Rushdie’s *Midnight’s Children* is considered alongside “Postmodernism and Postcolonialism.”¹ Printed primary and secondary resources are made available in the library; electronic resources (comprising images, e-texts, sound files, PDFs, digital video, and selected web resources) are

delivered through an in-house virtual learning environment (VLE) known as “Queen’s Online” (<https://infoserve.qub.ac.uk/home/>). Students draw liberally on these materials (built up over the last seven years) for their 5000-word summatively assessed essays (worth seventy-five per cent of the overall mark). Class discussion is instigated by having each person deliver one PowerPoint presentation (worth ten per cent) to the rest of the class on a specific fictional text and critical perspective.

The remaining fifteen per cent is dedicated to the web project, which represents the most innovative, celebrated, and prominent aspect of this module. The project’s name (*The Imperial Archive*) is partly inspired by Thomas Richards’s volume, in terms of the accumulation of knowledge, and (in an ironic vein) the author’s critique of the control of information for the services of empire.² In the context of the World Wide Web, the name conveys the idea that its constituent materials comprise a vast treasure-trove of resources, which have been carefully catalogued, maintained, and scrutinized. to allow for uninhibited, constant access by scholars and enthusiasts across time and space. The first three generations of students (who worked in the years 1996-9) had the hardest job: they established the structure and parameters for the project. The set fictional texts at the time related to literary, political, and cultural expression in six geographical regions: Australia, Canada, the Caribbean, India, Ireland, and Nigeria. These early project contributors were asked to provide overviews of literary and cultural expression in the colonial period; critiques of textual examples; an annotated bibliography (consisting of items they read in the course of their research); and a list of relevant websites. While these requirements represented a tall order for the students, they had the advantage of establishing a framework which gave a logical structure to each of the geographical subdivisions. The best known and most visited section is that on Caribbean literature, which the originator dubbed “Christophine” (a character in Rhys’s *Wide Sargasso Sea*; fig. 2). In more recent years, students have branched out beyond these geographical boundaries, to examine transnational themes, and other regions not

originally covered in the selection of module texts. An interesting example is a thought-provoking page entitled “The Empire Rides Back”, which concerns the world of professional cycling and the building of road networks in the outreaches of empire (fig. 3); the idea developed through the student’s interest in cycle racing.

Occasionally students have had extraordinary opportunities to engage first-hand with prominent critics, and have incorporated the substance of such meetings into their web projects. An outstanding example is an interview which a pair of students conducted with post-colonial critic Declan Kiberd in 1999 (<http://www.qub.ac.uk/en/imperial/ireland/kiberd.htm>; fig. 4). Through reflecting on key issues encountered in their studies, the students prepared questions, and recorded Kiberd’s answers onto digital audio tape. This session was then edited using a PC, and the answers to individual questions were uploaded to the web as digitised audio files. Such an innovative approach gives some idea of the potential which this web project offers postgraduates to create and publish original research.

Such projects as the Kiberd interview require a unique opportunity, a commitment of significant effort, and a high level of technical expertise. All postgraduates in English work within literary and social contexts; they can also understand the effect of theoretical models and critical positions on the development of their discipline; however their development of IT skills does not necessarily extend beyond word processing skills and the ability to access electronic databases and other information resources. Therefore expectations concerning the contribution they can make to the web project must be informed by the knowledge, understanding, and intellectual skills they acquire throughout their MA, as well as by the skills they can realistically develop in the course of their studies. All MAs in English at Queen’s complete a module in research methods, which covers such areas as preparing and presenting a piece of scholarly writing; the use of databases to aid research; discussion of the

production and transmission of texts; and the assessment of literary evidence and intentionality.³ Web authoring ability — which students can only acquire in the “Literature, Imperialism, Post-Colonialism” module — can be considered an additional key skill, which is transferable outside the confines of the discipline of literary studies.

In the early incarnations of the module, students used a free trial version of Softquad’s HoTMetaL.⁴ In the mid-1990s, this authoring package was popular with both amateur and professional web developers, because of its flexibility, ease of use, and WYSIWYG (“what you see is what you get”) interface. Despite its advantages, the cost of installing the full version of the software on PCs within the university was prohibitive; for this reason HoTMetaL was abandoned in 1999. The only viable alternatives were Microsoft Word and FrontPage, both of which formed part of the university’s Microsoft Select agreement, and were installed on PCs in open access areas throughout the university.⁵ While it would initially seem advantageous to use Word for HTML editing (because little extra tuition is required), its problems are well known: for example, Word introduces extraneous HTML code that is required to format and display documents in Word, but is not needed to display the HTML file. This problem can be overcome by employing an HTML filter or converter; however this strategy does not allow the student to learn about HTML code, and perpetuates the problem of writing “bad” HTML. FrontPage also has problems as a web editor; for example, it relies on a Microsoft server to make all its features accessible; also, bullets and tables are not readily formatted. Despite the acknowledged difficulties, these packages were used for the project between 1999 and 2001, because they were the only ones which the university made universally available. By 2002 the university moved to adopt Macromedia Dreamweaver as its web authoring package of choice. The great advantage it has over its predecessors is its ability to administer sites to which multiple authors/developers contribute. Though the learning curve is much steeper than for Word or FrontPage, the potential rewards are strongly evident.

The web project combines traditional and innovative methodologies to produce an exciting research resource; it also raises interesting issues concerning assessment as part of a degree in literary studies. After some experimentation, and consultation with the external examiners, it was decided that the School's standard marking criteria could be employed,⁶ but adjusted to take into account the peculiar features of the web. The six criteria are relevance; knowledge; analysis; argument and structure; originality; and presentation. These criteria provide teachers of English with readily identifiable touchstones, in essays of the type which students of English have been accustomed to write in their undergraduate and postgraduate careers. These established points also provide students with a clear idea of what is expected, and ensure that the goals are achievable. For example, in the context of an essay, in order to attain a first-class mark, a student's response must be directly relevant to the question, and must consider the implications, assumptions, and nuances of the question. It must demonstrate an excellent degree of knowledge in breadth and range of reading, and must show a very good analytical treatment of the evidence, resulting in a clear synthesis. The answer must also display a coherence and structure. In order to satisfy the criterion of originality, it must be distinctive, displaying independence of thought and approach. Finally, it must be well written, with standard spelling and syntax, composed in a readable style, and with appropriate documentation. The majority of contributions take the form of short essays of the students' own design, which feature a coherent argument, like the work they are accustomed to doing for their other modules. They are asked to produce a total of 3,000 words of text; often this requirement results in the construction of up to three web pages, but occasionally students opt for two slightly longer pieces. It is essential that they display an awareness of the potential of the web for enhancing their arguments beyond the written word. For most of them, this process involves the inclusion of appropriate images. The more adventurous students will take photos themselves (see <http://www.qub.ac.uk/en/imperial/ireland/travellers.htm>; fig. 5); most, however, will make do with easily obtainable images already in the public domain. When

work on the pages is complete, they are checked, uploaded to the web, then marked by two internal examiners and the external examiner. If any errors or contentious points are found in the pages, these are corrected before the final mark for the module is released; thus “quality control” is assured.

For the students themselves, the experience has proved a rewarding one. This is indicated not only through the enthusiastic comments observed in the questionnaires, but — more importantly — in the use students are able to make of their contributions to the site after they leave the university. All pages carry “mailto:” links, which most keep updated to reflect changes in their email addresses. They clearly enjoy receiving feedback from readers, and in some cases (such as the pages on the Caribbean, India, and Nigeria), the authors have engaged in debate long after graduation.⁷ The enhancement of transferable skills through web authoring has proved to be a point of discussion in professional contexts: those who subsequently applied for positions in teaching and the media were asked to reflect on their experience of the *Imperial Archive* in job interviews. In three other cases, the work on the web has led graduates to undertake further IT training, in the form of an MSc in computer science for non-specialists: all three have confirmed that had they not been exposed to the web authoring component in their MA, it would not have occurred to them to look towards careers in IT. Two students have gone on to doctoral work in areas that they were first able to explore in web projects: one on the fiction of Peter Carey, and another on the image of the “Tinker” in Irish literature and culture.

The success and reputation of the Imperial Archive as a reliable research resource is confirmed by the number of sites which have requested links to it, or which have reproduced material from it. Of particular note is George Landow’s *Contemporary Postcolonial and Postimperial Literature in English* site, hosted at the National University of Singapore (<http://www.postcolonialweb.org/>). Landow’s site developed along similar lines to his long-

established “Victorian Web” (<http://www.victorianweb.org/>), which originated at Brown University in 1995.⁸ Contributors to the “PoCo Web” include established scholars, a host of undergraduates from Brown, and a small group of individuals from other institutions. Landow asked if several contributions on Peter Carey from the *Imperial Archive* could be duplicated on his site, and permission was readily granted (<http://www.victorianweb.org/post/australia/carey/bibl/bibliography1.html>). The pages were reproduced with due acknowledgement of their source, and have helped to publicise *The Imperial Archive* more widely.

There have been other instances of cooperation, in both electronic and print media. For example, links to several pages now appear in both two resources published by Proquest. The first, *Literature Online* (<http://lion.chadwyck.co.uk/>), features Chadwyck-Healey’s full-text databases in English and American Literature, and is available in hundreds of libraries and academic institutions worldwide. The second, *ProQuest Learning: Literature* (<http://www.proquestlearning.co.uk/literature/>) is designed to support the teaching and study of English literature at A Level, AS Level and for the International Baccalaureate. It offers students and teachers access to a large archive of primary and secondary materials relevant to the texts, authors and topics set by the exam boards in the UK. Proquest aims to provide access to the most informative and accessible free web resources currently available on key authors and works; pages that have been reproduced from the *Imperial Archive* cover such writers as Brian Friel, Chinua Achebe, Jean Rhys, and Douglad Coupland, and include such topics as biography, history, and language, as well as colonial and post-colonial contexts.⁹ These links have given wider publicity to the site, and have made greater numbers aware of its value and usefulness as an educational resource.

Notes

1. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (eds), *The Post-Colonial Studies Reader* (London: Routledge, 1995), 85-113, 117-47.
2. Thomas Richards, *The Imperial Archive: Knowledge and the Fantasy of Empire* (London: Verso, 1993)
3. <<http://www.qub.ac.uk/en/teaching/postgraduate/modernma.htm#110ENG760>> (10 December 2003).
4. Softquad ceased production of HoTMetaL after version 6; at that time the company was acquired by the Corel Corporation.
5. See <<http://www.chest.ac.uk/software/select6/>> (2 January 2004).
6. See <<http://www.qub.ac.uk/en/resources/markimg.htm>> (3 January 2004).
7. Of particular note is one students who had a five-year debate with a reader concerning her views on the “Indian Mutiny”; see <<http://www.qub.ac.uk/en/imperial/india/mutiny.htm>> (2 January 2004).
8. See <<http://www.victorianweb.org/misc/credits.html>> (3 January 2004).
9. The pages requested by Proquest include the following:
 <<http://www.qub.ac.uk/en/imperial/ireland/trans.htm>>;
 <<http://www.qub.ac.uk/en/imperial/ireland/friell.htm>>;
 <<http://www.qub.ac.uk/en/imperial/carib/rhysbio.htm>>;
 <<http://www.qub.ac.uk/en/imperial/nigeria/language.htm>>; and
<http://www.qub.ac.uk/en/imperial/canada/coupland.htm> (3 January 2004).

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<<http://www.victorianweb.org/post/australia/carey/bibl/bibliography1.html>> (30 December 2003).

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Translations," *The Imperial Archive*, 12 May 1998.

<http://www.qub.ac.uk/en/imperial/ireland/friel1.htm> (2 January 2004).

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Archive, 21 January 1999. <<http://www.qub.ac.uk/en/imperial/ireland/kiberd.htm>>

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<<http://www.qub.ac.uk/en/imperial/imperial.htm>> (14 December 2003).

Martin, Brendan. "Douglas Coupland's *Generation X: Tales for an Accelerated Culture*: an alternative voice," 18 May 1998.

<http://www.qub.ac.uk/en/imperial/canada/coupland.htm> (12 December 2003).

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<<http://www.qub.ac.uk/en/imperial/ireland/trans.htm>> (12 December 2003)

Page, Eimer. "Christophine site on the History and Literature of the Caribbean," *The Imperial Archive*, 27 April 2003. <<http://www.qub.ac.uk/en/imperial/carib/carib.htm>> (5 December 2003).

Page, Eimer. "Jean Rhys Biography," *The Imperial Archive*, 7 May 1997.
<http://www.qub.ac.uk/en/imperial/carib/rhysbio.htm> (22 December 2003)

Slattery, Katharine. "Chinua Achebe and the Language of the Coloniser," *The Imperial Archive*, 19 May 1998. <<http://www.qub.ac.uk/en/imperial/nigeria/language.htm>> (14 December 2003).

Wyer, Conor. "The Empire Rides Back," *The Imperial Archive*, 13 May 2001.
<<http://www.qub.ac.uk/en/imperial/transnational/Cycling.htm>> (3 December 2003).

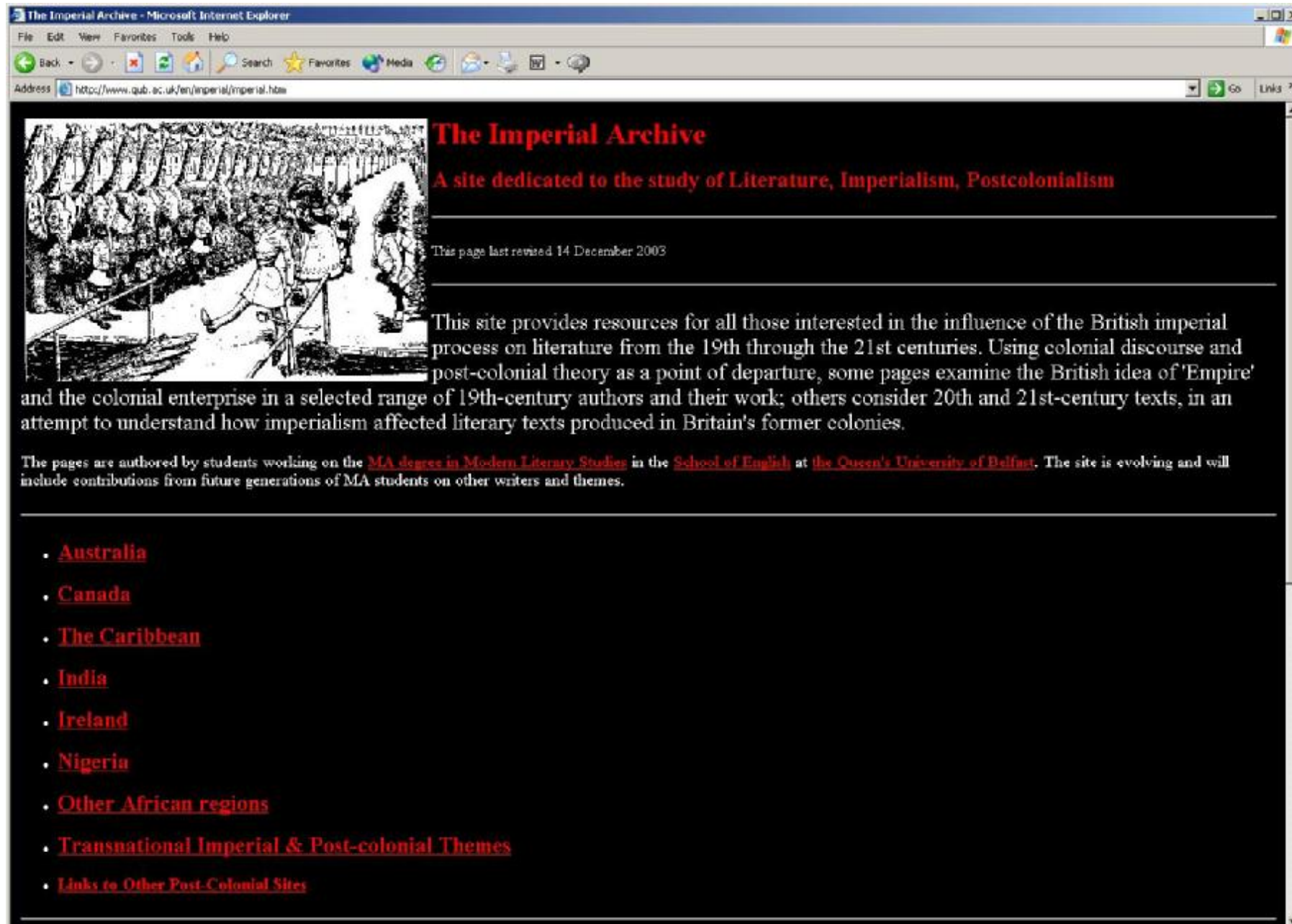


Fig 1: “The Imperial Archive” homepage (<http://www.qub.ac.uk/en/imperial/imperial.htm>)

Christophine: History and Literature of the Caribbean - Microsoft Internet Explorer

File Edit View Favorites Tools Help

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Address <http://www.qub.ac.uk/en/imperial/carib/carib.htm> Go Links >>

Welcome to the Christophine site on the History and Literature of the Caribbean

This page last revised 27 April 2003

It was a discoloured face-- it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflammation of the lineaments!
(from *Jane Eyre* by Charlotte Brontë, 1847)

The Caribbean region has contributed a great deal to recent debates on the state of literature and the position of the writer after the collapse of Empire. This site aims to outline some of the main sites of resistance to the colonial project, and the range of resources regarding the work of Jean Rhys. An examination of Charlotte Brontë's work is also necessary to an understanding of the forces which caused Rhys to react and produce one of the richest examples of "writing back to the centre," (in the terms of Ashcroft, Griffith and Tiffin) of the twentieth century.

The exhibit is divided into eight sections, each of which can enrich our understanding of Rhys's project. The methodology is historicist, as an understanding of the circumstances which informed Rhys's work can only aid an examination of that work, especially for a student working in a geographically distant location.

- [Slavery](#)
- [Voodoo](#)
- [Charlotte Brontë biography](#)
- [Colonial discourse in *Jane Eyre*](#)
- ["Jane's all White": An Examination of Victorian Chromatic Anxiety in *Jane Eyre*](#)
- [Bertha Must Be Kept Silent](#)
- [From Antoinette to Bertha: the process of 'colonising' within the marriage in Rhys's *Wide Sargasso Sea*](#)
- [Postcolonial discourse in *Wide Sargasso Sea*](#)
- [Jean Rhys biography](#)
- [Annotated bibliography](#)
- [List of related web sites](#)

This project was completed under the direction of Dr Leon Litvack as a requirement for the [MA degree in Modern Literary Studies](#) in the [School of English](#) at the [Queen's University of Belfast](#). The site is evolving and will include contributions from future generations of MA students on other writers and themes.

This page was written by Eimer Page. [Please e-mail me with your comments.](#)


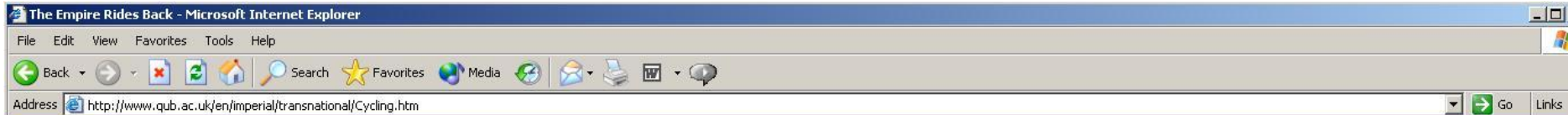
[The Imperial Archive Project](#) is supervised by Leon Litvack. [E-mail me](#)  with your suggestions.

Fig. 2: The "Christophine" Caribbean subsection (<http://www.qub.ac.uk/en/imperial/carib/carib.htm>)



The Empire Rides Back

This page was last revised 13 May 2001



In Joyce Cary's *Mister Johnson* we experience the efforts of the Empire to develop an infrastructure that would bring business to the remote region that the novel is set in. The reactions of the locals vary about the good that such a road can bring them. In the following article I want examine how such infrastructural development is still benefiting the ex-colonies of the British Empire. The roads which the empire built for trade and military purposes now hosts the multi-million pound industry of professional cycling.

Road-race cycling is a sport with its roots strongly in Europe. The bulk of riders in the professional ranks are from France, Spain and Italy - the host countries of the three largest races on the professional calendar. But in recent years cycling has grown vastly and is now a year-round sport. The shift has been geographical too, where some of the top teams in the sport migrate in the winter to the Southern Hemisphere to compete in races, which are gaining in prestige. I do not think it is a coincidence that these races are held in former colonies of the British Empire. Australia, New Zealand, Malaysia and South Africa all host the sport in the winter months.

Of the major winter events in the Southern Hemisphere are the [Giro del Capo](#) in South Africa, the [Tour Down Under](#) in Australia which is held in January, the [Tour of Wellington](#) in New Zealand and the [Tour of Langkawi](#) held in Malaysia during February. By far the most popular of these is the [Tour Down Under](#). It happens annually for a week in mid January. It has only been held for the last couple of years but has already won popularity among Australians. In the year 2000 it won the best major festival or special event in the 2000 Australian Tourism Awards held in Canberra. Among the competitors are some of the world's top riders.

In a recent article, in the cycling magazine *Cycle Sport*, the renowned commentator and journalist Phil Liggett wrote of the "spectacular ride in Cape Town" and celebrated the "cycling boom" that South Africa is enjoying. It seems, indeed, that cycling is on the brink of an explosion in places like South Africa. There remains, however, a strong distinction between the European races and the ones in the Southern Hemisphere. The new races are being increasingly referred too as a warm up period for the European riders before the "real" racing begins back on the continent.



Infrastructure development closer to home also has a link to the cycling world. During the eighteenth century the British Army built a network of roads across the Wicklow Mountains known as the 'military road'. They were used to move the army into the more remote parts of the county to stem the rebellious clans of south Wicklow, who played a key role in the 1798 Rebellion. Today these roads are some of the most popular routes for Cycling. During the late eighties and early nineties (known to cycling enthusiasts as the Kelly-Roche era) the Professional road race, The Nissan Classic, was a regular visitor to the 'military road'. In 1998 the first road stage of the Tour de France brought the *peleton* over the Wicklow Gap, part of the military road network.

This growth in cycling is due to economics. Many of the major sponsors now demand more value for their investment, and economic globalisation causes companies to want their product promoted all over the world. Companies like Deutsche Telecom, Festina Watches and Rabobank have in the past ten years begun sponsoring the sport, taking over the role from traditional sponsors such as bicycle manufacturers and indigenous European industry. When the cycling world migrates in the winter it brings with it massive sums of money, which are put directly into repairing the roads that the racing will go over. When the Tour de France visited Ireland in 1998 lots of money was spent, by both Local Authorities and the race promoters, in resurfacing the Wicklow Gap.

The world of professional cycling and the road development of Imperialism have a long history. Though they are not in any kind of partnership, cycling benefits from roads that one brought the West to her colonies. These roads, many of them now deserted, are ideal for cycling and for bringing a fresh economic boost to remote areas that once received the benefit of imperialism.

Fig. 3: “The Empire Rides Back”: the world of professional cycling and the development of roads in the empire
(<http://www.qub.ac.uk/en/imperial/transnational/Cycling.htm>)

Interview with Declan Kiberd - Microsoft Internet Explorer

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Address <http://www.qub.ac.uk/en/imperial/ireland/kiberd.htm> Go Links

An Interview with Declan Kiberd


This page last revised 21 January 1999

Please note that this page requires a sound card!!

This page is the product of a conversation held in Dublin on 7 May, 1998. The interview was conducted by Andrew Morrison and Aidan Fadden -- two postgraduate students at the Queen's University of Belfast. The impetus for the meeting was that we were following a course of study in post-colonial literatures and theories, similar to a course taught by Declan Kiberd at University College, Dublin. Kiberd holds the chair of Anglo-Irish Literature at UCD. He is the author of a number of literary and cultural studies including the hotly debated *Inventing Ireland*. Published in 1996, *Inventing Ireland* incorporates a number of ideas proposed by post-colonial theories, in an attempt to place modern Irish literature (late 18th century to late 20th century) within a socio-political and historical textual analysis. "Because we were the first English speaking people to decolonise this century", explains Kiberd, "it seemed wise to draw on postcolonial theories which are genuinely illuminating".


Question 1

In an article in the *Irish Times* you wrote: "It often struck me that many of our great writers had a social vision that was richer than that of any political theorist or practical leader in the same period." How far would you argue that the literature and culture of Ireland can be read meaningfully and productively as postcolonial, and to what extent do you think a postcolonial reading can have a social function?

 **Answer 1** (1.6 Mb)

Question 2

Colin Graham, in a review of *Inventing Ireland* in the *Irish Review*, described your book as "a text written with the consciousness of an audience beyond the academic." Is that something that has been important to you?

 **Answer 2** (673 Kb)

Question 3

Thinking about the post-Agreement Ireland and the fact that suddenly it seems as if the politicians have finally discovered the idea of compromise and hybridity, do you feel that the situation in the Republic has been addressed by Irish writers? Are they addressing the future, not only in a postcolonial context, but also in a context of economic forces and a rising prosperity which may not last?

Fig. 4: "An Interview with Declan Kiberd" (<http://www.qub.ac.uk/en/imperial/ireland/kiberd.htm>)



The Travellers: Ireland's Ethnic Minority

This page last revised 23 June 1999

Who are the Travellers?

The Travellers (or 'tinkers' or itinerants), a minority community indigenous to Ireland, have existed on the margins of Irish society for centuries. They share common descent, and have distinct cultural practices - early marriage, desire to be mobile, a tradition of self-employment, and so on. They have distinct rituals of death and cleansing, and a language they only speak among their own. Travellers are not overtly conscious of a sense of group history. Concern with ancestry is an obsession of those who value permanence of place. Rather, the individual is defined by his/her place within the relationship network. They live in extended patriarchal families, prefer trailers, tend to nomadism interspersed with occasional house dwelling, and maintain a nomadic mindset even when settled; a house is considered only a stopping place between journeys, whether the stop lasts 20 days or 20 years! There are an estimated 21,000 Travellers currently living in the Republic of Ireland, over half of whom have no access to toilet facilities, electricity, refuse collection or piped water.



These are traveller-owned horses which wander near the traveller site (campsite) next to the M50 at Finglas, Dublin 11.

In the past they invariably travelled, but misguided government policy from the 1960s onward ensured that many were persuaded to settle in houses - a policy that, in undermining traditional values and lifestyle, is increasingly questioned, if not actively altered. Traditionally, they were metal workers, hawkers, traders in horses and used goods of all description, and provided services where and when there were gaps in the market. This resistance to wage labour and alternative cultural definition of work led to charges of idleness by the uncomprehending. The necessity of living on their wits led to a stereotype of Travellers as shrewd, even cunning, dealers. Having been persuaded to settle in houses, and consequently, having lost the mobility necessary to their traditional trades, many Travellers today rely on state welfare assistance. This could be construed as a sinister government plot, but for the fact that government policy on Travellers has never been well planned enough to effect any successful strategy! Ironically, Traveller representative Michael McDonagh believes that "Travellers that are the most nomadic are also the most economically successful, and also have far less difficulty with their identity than people forced into settlement" (quoted in "Nomadism in Irish Travellers' Identity". From **Irish Travellers: Culture and Ethnicity**. Eds. McCann *et al.* Belfast: Institute of Irish Studies, 1994, 95-109). Their position is akin to that of the gypsy of Europe in some respects. However, since foreign extraction has never been ascribed to them, they have never had the exotic, erotic aura projected onto the gypsy - which may be the cause of the troubling Irish resistance to defining them as an ethnic minority. Europeans may at times claim a conveniently distant gypsy ancestor in order to convey a certain bohemian cachet, but Travellers rarely marry a member of the settled community, and any such inter marriage would be a source of terrible shame to the settled Irish family *to this day*. Their alterity has usually been perceived as an undesirable kind of 'differentness' in Ireland. Likewise, the Traveller community will never consider a member of the settled community who marries a Traveller one of their kind, though his/her children will be accepted as such. Travellers marry their own, or occasionally, gypsies. Since they are a tiny inter-marrying population, Travellers often marry a relative. Identity is defined by relationships, so Travellers are quick to claim kinship when they meet. One cannot, as is the case with British "New Age Travellers", become a Traveller.

Fig. 5: “The Travellers: Ireland’s Ethnic Minority” (<http://www.qub.ac.uk/en/imperial/ireland/travellers.htm>)

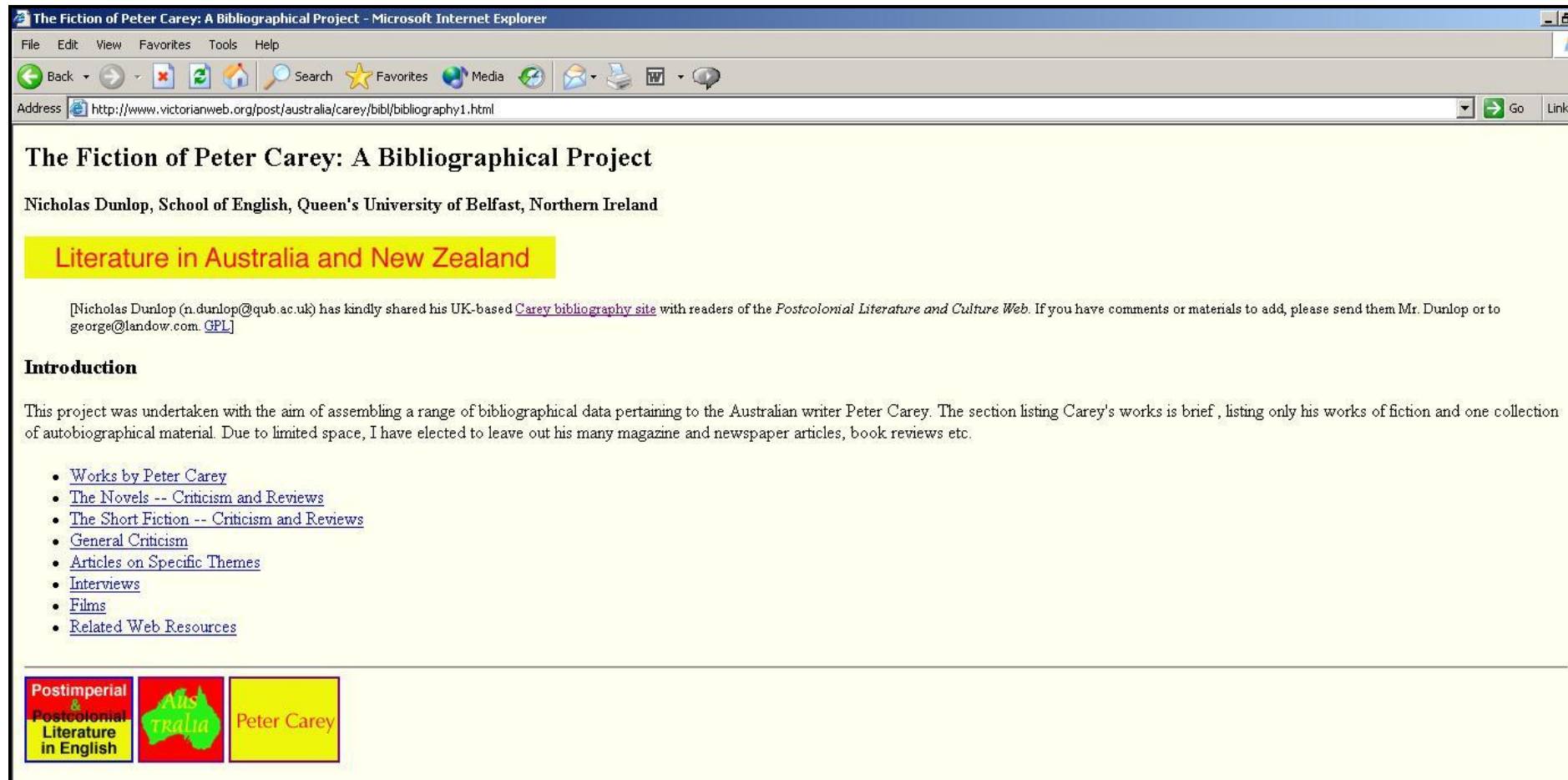


Fig. 6: “The Fiction of Peter Carey: A Bibliographical Project”, reproduced by permission from *The Imperial Archive*, in *Contemporary Postcolonial and Postimperial Literature in English* (<http://www.postcolonialweb.org/australia/carey/bib/bibliography1.html>).

