

nonaligned, mode of cultural production.”⁸ Anglophone writers from Africa, Asia, and the Caribbean tended to be conscientious objectors of one kind or another in the cold war’s ideological standoff.

As fascinating as I find the political side of the cold war, the history of which continues to be told as new archives open for research, most midcentury writers were equally concerned with the status of literature, after all. In the sphere of arts and letters, the cold war exerted two opposing pressures on intellectuals from decolonizing regions: new opportunities for global circulation through cultural diplomacy programs, on the one hand, and increasingly severe sanctions, including surveillance, censorship, and imprisonment, on the other hand. Large states began an unprecedented effort to court writers from the decolonizing parts of the world. Yet these very same writers faced significant political pressures both at home and as they traveled.

Both the United States (and to a lesser extent its western European partners) and the Soviet Union (and to a degree, its inconstant allies such as China and Cuba) actively supported writers from sub-Saharan Africa, the Middle East, south Asia, southeast Asia, the Caribbean, and Latin America. Cultural diplomacy, or soft power, complemented the armaments race: each side battling for proverbial hearts and minds, especially for the loyalty of writers and intellectuals in the decolonizing parts of the world. For the United States and the Soviet Union, part of this task involved packaging their own talent for export. Musical performers, dancers, art exhibitions, libraries, book tours, and other cultural goodwill programs were staples of US, British, French, Soviet, and Chinese cultural diplomacy throughout much of the century.⁹

This kind of programming was enhanced by recruitment of intellectual allies in the decolonizing world. Both the United States and the Soviet Union sponsored literary conferences and prizes, magazines, book publishing, libraries, arts centers, drama, music, and radio programs featuring artists and intellectuals from the decolonizing world. Often, such programs were open about the nature of the sponsorship: the Soviets were widely recognized for their support of *Lotus* magazine and its prize, while the US Information Agency was clear about its involvement in the career of Eileen Chang and other writers. In some instances, however, sponsorship could be clandestine, as in the Central Intelligence Agency (CIA) covertly bankrolling the Congress for Cultural Freedom, which had a formative influence on the emergence of African literature in English. I shall have much more to say about cultural diplomacy in the following chapters, but for the moment I will mention that it did not always work as we might expect it to work—that is, writers

from decolonizing parts of the world did not become cold war partisans simply because they were beneficiaries of US or Soviet patronage. In fact, many writers, including Achebe, were happy to receive accolades and tangible support from both sides.

In addition to cultural diplomacy, however, superpower competition affected literary life in the decolonizing world because the cold war's most powerful states, as well as the governments of postcolonial nations, resorted to surveilling, blacklisting, censoring, imprisoning, and expelling writers of diverse political beliefs. The disciplining of intellectuals among the Warsaw Pact states is an old story, limited in some ways because its telling is so often partisan. Intimidation of writers was commonplace in the capitalist democracies as well as in the postcolonial nation-states of Africa and Asia, with the practice in no way limited to Soviet or Chinese areas of influence. This fact is generally known, but its effect on the literature of decolonization has not been considered in any depth. As William J. Maxwell, James Smith, and Mary Helen Washington have shown in some detail, the Federal Bureau of Investigation (FBI) in the United States and MI5 (Security Service) and MI6 (Secret Intelligence Service) in the United Kingdom kept tabs on many intellectuals, especially queer and African diasporic writers.¹⁰ C.L.R. James, Claudia Jones, Doris Lessing, and the All-India Progressive Writers' Association were some of the individuals and groups scrutinized by British intelligence; James and Jones were both detained and then deported from the United States as political undesirables. Being a fierce anti-Stalinist and critic of Soviet Communism, as James was, did not make him any more palatable from the perspective of the US government. Postcolonial states do not have a better record: Faiz Ahmed Faiz, Sajjad Zaheer, Rajat Neogy, Ngũgĩ wa Thiong'o, and Wole Soyinka, to name only a few, all ran afoul of the authorities after independence for their nations. Apartheid-era South Africa, which does not fit easily into the model of colonial dependency or postcolonial nation-state, made life extremely difficult for many of its intellectuals, such as Ruth First, Alex La Guma, and Es'kia Mphahlele, each of whom I consider in subsequent chapters. The flip side of cultural diplomacy, then, is the harassment, intimidation, and coercive pressures that established and nascent states employed in attempts to contain or marginalize dissident writers.

As with cultural patronage, however, collecting intelligence on writers, even banishing or imprisoning them, did not always produce the effects intended by the governments responsible. Far from containing a figure such as Lessing, already living in exile, routine surveillance seemed to whet her intellectual

appetite. Some writers could take it as a sign of their own significance that they were worth monitoring. Others who were objects of state surveillance, such as Richard Wright, collaborated with security and intelligence operations when they believed it was in their interest to do so. Imprisonment of writers most certainly altered the development of postcolonial literature—how many texts were stillborn we will never know—but writers contested this practice by cultivating transnational, nonaligned networks of their own. Similar to cultural diplomacy, the fate of persecuted writers was a matter of fierce cold war rivalry, in which national governments, from the powerful to the weak, were prone to criticize one another by pointing to abuses in other states. Writers seized on such animosities. Jailing intellectuals, as I show in the second half of this book, encouraged writers to see themselves as part of an international guild of dissidents, refusing to recognize the cold war's geographical boundaries and ideological allegiances. In stark contrast to our times, when literary intellectuals freely acknowledge their insignificance to the workings of the state, the cold war was a period when writers mattered, when they were important enough for large governments to patronize them, to collaborate with them, to censor them, and even to imprison, banish, or kill them.

The Aesthetic Cold War argues that a global literary field, largely but not exclusively anglophone, emerged during the twentieth century through the incorporation of writers from the decolonizing world into transnational systems of literary production and consumption. The process of integrating writers from Africa, Asia, and the Caribbean into a global network happened as part of the cold war. The Soviet Union and the United States, which sometimes worked through allies and client states, made significant efforts to control this process through cultural diplomacy programs and through punitive measures. It would be a significant mistake, however, to infer that such large states successfully enlisted or intimidated a great many writers from the decolonizing world, turning them into cold war partisans out of gratitude or fear. When it came to diplomacy efforts, the same writers had no qualms about accepting patronage from a variety of sources. Because of intense competition, neither the United States nor the Soviet Union made many overt demands on intellectuals from the decolonizing world, who tended to be fiercely independent and stubbornly nonaligned. Likewise, when it came to disciplinary measures, large states looked much the same from the perspective of the writer. Whatever their supposed ideological orientation, powerful governments and their allies had a marked tendency to surveil, censor, banish, imprison, and sometimes inflict capital punishment on outspoken figures.

Autonomy and Indigeneity

A few important observations follow from this book's fundamental contention that the literature of decolonization and the literature of the cold war are part of the same conceptual field, that to read one without the other is to misunderstand them both. First, readers will notice that I speak less in the following chapters of a debate between metropolitan modernism (or experimental writing, or art for art's sake) and socialist realism and more about the tension between aesthetic autonomy and aesthetic utilitarianism. Although the major cold war antagonists often reduced the aesthetic cold war to modernism versus socialist realism, intellectuals from the decolonizing world offered more capacious and sophisticated responses to the problem of aesthetic form in an ideological age. As Achebe's comments in "Africa and Her Writers" show us, the debate between art for art's sake and state-mandated literary forms was blinkered by political expedience and non-aesthetic judgments. Literature's proper use, purpose, and value, Achebe believes, can be located somewhere between declarations of pure autonomy and absolute submission to state control of the literary field. Read with care, Achebe's essay becomes a call for African writers both to assert their independence—against outside interference from neocolonial or cold war interests—and to create works of art that observe utilitarian principles by serving the needs of readers. Writers from the decolonizing world, I will suggest in the following chapters, reinterpreted the standoff between modernism and socialist realism as a more fundamental and enriching tension between the need for intellectual freedom and the desire to have writing serve practical ends, such as showcasing the dignity and value of one's culture. As chapter 2 will make apparent, writers from the decolonizing world were keen to assert their autonomy—their independence from the marketplace, from colonial culture, from cold war pressures, and from emerging nation-states—yet they did not necessarily forsake the goal of serving their primary constituents with their work. They thought about these competing imperatives in ways that may seem inconsistent from the perspective of a cold war partisan, but which I believe repay our attention as creative solutions to an impasse not of their own making.

In addition to autonomy and utilitarianism, writers from the decolonizing world thought deeply about the tension between indigeneity and cultural syncretism, as Achebe's discussion of Okigbo demonstrates. Should colonial writers resuscitate autochthonous cultural traditions and write in indigenous languages to fight against cultural imperialism? Or should they embrace the

unique forms of hybridity that come with intercultural contact? Likewise, could nonmetropolitan writers turn metropolitan languages into tools of anticolonial thought? Should writers Africanize English, as Achebe proposes elsewhere, or should they forswear writing in imported tongues, as Ngũgĩ argues? Thoughts on the language debate, narrowly, and the cultural particularity versus hybridity discussion, more generally, provide some of the foundational questions in postcolonial studies, as the work of Adélékè Adéèkò, Kwame Anthony Appiah, Ranajit Guha, F. Abiola Irele, and Gayatri Chakravorty Spivak shows.

These arguments about language and culture cannot be understood without considering the impact of cold war diplomacy. The US diplomacy system developed an implicit language centralization model, with English functioning as a convenient and self-serving medium of literary exchange. Soviet diplomacy programs, by contrast, worked with an explicit model of linguistic plurality—potentially limitless portals for translation, with no one language given priority over another. This difference between the US and Soviet networks—one implicit and inconsistently managed, the other explicit and given more practical emphasis; one favoring vertical integration through cultural exchange within a dominant language, the other preaching horizontal exchange between languages and cultures—was just as important as the confrontation between autonomy and utilitarianism. Yet here, too, writers from the decolonizing world rarely line up neatly in predetermined camps. Chapter 2, which sketches out a detailed intellectual history of these debates in the anticolonial tradition, provides a more involved account about how the autonomy/utilitarianism and linguistic centralization/linguistic plurality discussions were stoked by the fires of the aesthetic cold war.

A Few Words on Methods

My approach in this book is archival, meaning that my readings of individual literary texts and cultural institutions are supported by evidence found in a variety of written deposits, from intelligence files to organizational memos to correspondence between authors and editors. When I started research for this project, I anticipated finding records showing how the United States bent anglophone writing from Africa, Asia, and the Caribbean into a shape it would find politically acceptable through circuits of patronage and elaborate networks of surveillance. Similarly, I expected Soviet networks to demand some version of socialist realism and ideological sympathy from their partners in the

global south and to exclude writers who employ experimental techniques. The archives I consulted, however, had other things to teach me. After familiarizing myself with materials related to cultural diplomacy, I became more and more convinced that we should think of this as a system with built-in competition. Accounting for the Soviet presence in the global literary system forced me to acknowledge the limits of US influence; the Soviet cultural diplomacy apparatus presented a vibrant, attractive network of its own. Although it is clear that the superpowers influenced the emergence of late colonial and early post-colonial literature by promoting some writers and attempting to limit the circulation of others, it is not at all clear that the United States or the Soviet Union successfully created partisan intellectual networks among writers of the decolonizing world. The presence of competing cold war programs and the willingness of canny, nonaligned intellectuals to be courted by multiple interests while remaining uncommitted complicates such a narrative. Arguably, the United States wanted to promote pro-US and anti-Soviet writers, but it ended up promoting anglophone writing from diverse political perspectives. Although consolidating the dominance of English was an unintended consequence of US cultural diplomacy efforts—manipulating intellectuals for political gain was the primary, but largely unrealized objective—the elevation of English writing in the literary field was more lasting than any political gains. Superpower rivalry also retarded the development of local publishing industries, which found themselves competing against heavily subsidized imports.¹¹ The underdevelopment of local book markets was another lasting but accidental by-product of cultural diplomacy.

Archival materials generated by the political police, likewise, pose interpretive hazards of their own. The most obvious problem is the unevenness of the written record, where materials have been deliberately suppressed or unintentionally misplaced by their keepers. While Claudia Jones's FBI dossier is reasonably complete, for instance, there is no trace of her MI5 file. Even the most complete dossiers are full of redactions. The motivations of the political police and their informants present another clear challenge. I make a deliberate effort to balance the accounts we find in the intelligence dossiers against the accounts provided by writers who were the target of surveillance. When I suggest that writers from the decolonizing world carved out a measure of intellectual independence despite the pressures to which they were subjected, I rely on their testimony to substantiate this claim. But my book proposes we go beyond a state containment/dissident resistance template for explaining the relationship between the political police and recalcitrant writers. The ubiquity

of state intelligence programs, from capitalist democracies to Communist governments to colonial situations to fledgling postcolonial states, led writers to think of themselves as vital nodes of an international, nonaligned network of intellectuals, neither beholden to ideology nor constrained by citizenship. Rivalries between states meant that writers who were bullied in one place sometimes found support and relief elsewhere. The United States and its allies, the Soviet Union and its allies, and the emerging states of the global south all contributed to the midcentury discourse of human rights by pointing out the weaknesses and limitations of other states, creating a system of competition that writers were quick to recognize and exploit to defend themselves. The writers I consider in the following pages understood state discipline and human rights networks as part of a multinational, advantage-seeking system full of gaps and inconsistencies. This context supported specific forms of intellectual nonalignment.

My account of the literary field is informed, broadly speaking, by materialist and sociological approaches to literary studies, especially by the work of Pierre Bourdieu and some of his leading interlocutors, such as John Guillory, Pascale Casanova, James F. English, Mark McGurl, and Sarah Brouillette. My claim that the history of late colonial and early postcolonial literature may be narrated as a struggle over intellectual autonomy, bolstered by ideological nonalignment, will be recognizable to scholars familiar with Bourdieu's descriptions of literary texts as self-legislating artifacts or the field of art as the economic world turned upside-down.¹² I differ from Bourdieu and from some of those influenced by his work when I suggest that the aesthetic cold war created an environment in which large states attempted to intervene in arts and letters in unprecedented ways. More so than at any time before or since, the literary field came under direct pressure from powerful government agencies that supported and suppressed literary production through complementary mechanisms. When midcentury writers thought about the question of autonomy and quarreled over utilitarian principles, they were thinking not only about the impact of global capitalism on the market for symbolic goods, but also about the workings of large states. During this period, powerful states devoted extraordinary resources to subsidizing literary production, which included financing work produced by international writers and destined for readers across the world. Likewise, they devoted extraordinary resources to controlling literary production by harassing dissident writers. In terms of literary history, the aesthetic cold war represents an anomaly, an interlude during which powerful nations attempted to shape the production of literature both

within and far beyond their areas of direct political control. This anomalous situation created a predominantly anglophone global literary field that has outlived the specific political conditions through which it took shape.

What Follows

The book has three main parts. The opening section includes this short introduction and a longer chapter on the intellectual history of the period. Here, I show how the aesthetic debates of the cold war, especially debates about autonomous versus utilitarian theories of literary production, were inextricable from anticolonial discussions about literary language, especially those about the use of metropolitan, vernacular, and indigenous languages. This chapter provides a lengthy, technical background of the aesthetic debates over decolonization and the cold war. Specialists will want to read it, but nonspecialists may wish to skip ahead to the second and third sections.

The second section of the book includes three chapters on cultural diplomacy programs. Chapter 3, on the activities of the Congress for Cultural Freedom in Africa, shows how the CIA's literary activities functioned in a decolonizing environment. Against those who read the CIA as a skillful puppet master, I suggest that African intellectuals had considerable room for maneuver when they engaged with US cultural diplomacy. Chapter 4 turns to Soviet-led cultural diplomacy efforts, especially the Afro-Asian Writers' Association and its house magazine, *Lotus*, which were very similar to US programs. The Soviets were no more successful than their rivals in recruiting ideological mouthpieces among global south writers. The major difference between the superpowers' programs, I argue, is that Soviet-led cultural diplomacy insisted on the value of linguistic and cultural heterogeneity. Chapter 5 returns to US cultural diplomacy through the career of Eileen Chang and her dealings with the United States Information Agency (USIA), the cultural diplomacy offshoot of the US State Department. Unlike the Congress for Cultural Freedom, the USIA and the State Department were open about their sponsorship of cultural goods, which changes how we might understand their position in the decolonizing parts of Asia.

The final section of the book turns to programs of state surveillance and discipline of intellectuals. Chapter 6 delves in the intelligence files of the political police, in this case MI5, which kept tabs on Doris Lessing for nearly two decades. Rather than stifling her creativity, the experience of being monitored encouraged Lessing to write in new, more experimental ways. Chapter 7 looks

at the FBI files compiled on Claudia Jones and C.L.R. James, Trinidadians who were deported from the United States in the mid-1950s. My research suggests that surveillance, incarceration, and deportation brought these political antagonists—Jones was a card-carrying Communist Party member, while James was a Trotskyite—much closer to each other as they turned to the nationalist projects of the 1960s. Chapter 8 examines the genre of the prison memoir, with forays into the archives of PEN International. Jailing writers is a basic way of curbing intellectual freedoms, but the experience of reading prison memoirs also reminds us that these writers used the language of human rights to resist. Prison memoirs show us how writers collaborated with the cold war's human rights organizations to imagine themselves as part of an international, affirmatively nonaligned network of intellectuals, crisscrossing national boundaries and entrenched ideologies.

Before providing more details about how the cold war's systems of patronage and policing influenced the development of literature from the global south, I pause here to reflect briefly on my own ideological perspective. As I have presented some of my preliminary research over the past few years, both in talks and in print, I have been surprised by the number of audience members and readers expecting me to adopt a definitive position on a cold war that ended, effectively, three decades ago. Some react with fury, or glee, when they discover that the United States or the Soviet Union attempted to influence the world of arts and letters in Africa and Asia, or when I insist that Achebe's unwitting acceptance of CIA support or his conscious acceptance a Soviet-sponsored literary prize should not then lead us to suspect his motives or to question his integrity. My attempt to reconstruct a literary history of decolonization and the cold war together will neither exculpate nor condemn the cultural diplomacy of the era's superpowers. I take it for granted that the disciplining of intellectuals for merely stating their political views is cowardly, unconscionable, and all too common in this period. Likewise, I will not take a position on the tiresome question of whether one side of the cold war acted less dishonorably than another, with the nearly inevitable conclusion that the US state and its allies were somehow more justified than their rivals when they crossed ethical lines. I leave this to the people who feel called to take a belated partisan stand on these issues.

For a literary historian, as I attempt to write in these pages, these are unsatisfying and ultimately misleading approaches to midcentury global literature. Whether anticolonial writing might have evolved along more or less promising lines, or whether it would have been more or less free to imagine a different

future, without state interference are not questions we are in a position to answer: the most sustained attempts to decolonize literary culture happened in this specific intellectual and ideological context, and it is a speculative endeavor to wish it otherwise. If I have any ideological conviction in these pages, it is a species of loyalty to the anticolonial intellectuals who achieved a measure of cultural and political freedom for themselves and their primary audiences. Arguing that the literature of decolonization was sanitized or coopted by cold war cultural diplomacy and discipline does not help us understand the texts that Achebe, Lessing, Ngūgī, or Soyinka have left us, few of which promote colonialism, apologize for US imperialism, or defend Soviet authoritarianism. Where others have read cold war intellectuals as compromised by their acceptance of state patronage, this book tends to recognize how late colonial and early postcolonial intellectuals carved out a degree of independence in the face of considerable pressure. This conclusion will not satisfy those who are inclined to believe that the cold war superpowers were nearly omnipotent in their dealings with a group of disorganized, scattered, relatively powerless intellectuals. But it will, I hope, have the advantage of explaining how a genuinely anticolonial literary tradition found a footing on the cold war's rocky terrain.

INDEX

- Abrahams, Peter, 101
- Achebe, Chinua, 6, 8, 33, 40, 52, 77, 118;
“Africa and Her Writers,” 3–5, 10, 17–18, 21,
29; at the Conference of African Writers
of English Expression, 1962, 51; debates
over language and, 45; on decolonization
and time, 108; defense of use of English,
46, 53; Ngũgĩ’s criticism of, 41; work with
both CCF and AAWA, 84
- Ademola, Frances, 52
- aesthetic cold war, 5–7, 17–18; anticolonial
revolutionaries and, 24–31; cultural
decolonization and, 40–41; debate over
appropriate language for writing and
place of politics in literature during, 32;
interwar debates and, 18–24; language
and, 45–46
- aesthetics: aesthetic autonomy, 4, 10–11, 18,
20, 23, 41, 45–47, 54–56, 61–63; aesthetic
utilitarianism, 10, 18, 46, 170, 205, 220,
224, 248; modernist aesthetics, 25, 58, 66,
77, 80–81; socialist aesthetics, 21–22, 24,
45, 84, 103–104, 164, 178, 248
- Affaire Aragon*, 19, 23
- “Africa and Her Writers,” 3–5, 10, 17–18,
21, 29
- African literature, 3–5, 7, 17–18, 89;
censorship of, 43–44; indigeneity in,
77–82; little magazines and, 34–35,
51, 57–58, 73–74; poetry in, 42–43;
pseudo-traditionalism in, 43–44;
transition of English language in,
20–21
- African Novel of Ideas: Philosophy and
Individualism in the Age of Global Writing,
The*, 173
- “African Writers and the English Language,”
20–21
- African Writers of English Expression.
See Makerere conference
- African Writers Talking*, 69
- Afro-Asian Peoples’ Solidarity Organization
(AAPSO), 93, 96
- Afro-Asian Poems: An Anthology*, 97
- Afro-Asian Poetry*, 101
- Afro-Asian Writer’s Association (AAWA),
23, 37–38, 73; anticolonial writers working
with both CCF and, 84; charter of,
98–99; conference circuit and, 95–100;
cultural diplomacy through, 83–84,
92–95; global network of anticolonial
writers built by, 85. *See also* *Lotus*
- Afro-Asian Writers’ Bureau, 97
- Aitmatov, Chinghiz, 104
- All-India Progressive Writers’ Association
(PWA), 8, 24, 33; Communist Party and,
30; formation of, 28–29; intelligence
agencies investigations of, 29–31; *Lotus*
and, 92–95; manifesto of, 28–31, 94–95;
on utility of literature and indigenous
languages, 46
- Alma-Ata conference, 98, 98–99, 99,
104
- “Aloeswood Incense: The First Brazier,”
123–124
- American Civilization*, 208

- Amnesty International, 219
Anand, Mulk Raj, 24, 28, 31, 93, 96
And Crocodiles Are Hungry at Night, 220,
230–233, 238–239, 242
Anderson, Benedict, 88
Andrade, Oswald de, 24–26, 45
Anghie, Antony, 243–244
Angry Young Men, 35–36
anticolonialism, 4–5; AAWA network of
writers in, 84–85; calls for abolishing
study of English and, 41–42; consoli-
dated, 1940–1956, 31–36; human rights
and, 243–244; interwar era revolutionar-
ies of, 24–31; modernity in, 208–215;
novels of, 36; through prison writing,
218–219. *See also* colonialism
apartheid, 43, 63, 79, 88, 103, 105–111, 113,
116, 151, 229, 235–236. *See also* color bar;
racism
archive, 11–13, 101, 245–249
Arendt, Hannah, 6, 107–108
Armstrong, Louis, 60
Arrivants, The, 102, 108
Asian literature, 88, 91–92, 103
Association for Commonwealth Literature
and Language Studies (ACLALS),
37, 40
Auden, W. H., 23, 60
“Authors Take Sides on the Spanish War,”
23
autochthony, 21
autonomy, aesthetic. *See* aesthetics
avant-garde, militant, 195
- Baldwin, James, 37–38, 65, 182
Bandung conference, 5–6, 37, 88, 96, 244
Barnhisel, Greg, 129
*Barred: Women, Writing, and Political
Detention*, 218
Barthes, Roland, 44
Beacon, The, 24
Beckett, Samuel, 23
Beier, Ulli, 35, 57, 59, 65, 70, 77
Bennett, Eric, 134
Bennett, Louise, 21
Benson, Peter, 57, 73, 75
Berlin, Isaiah, 224
Bernabé, Jean, 34, 44–45
Between Past and Future, 107–108
Beyond a Boundary, 194
Bieber, Marion, 223
Bim, 34–35
Birmingham Centre for Contemporary
Cultural Studies, 32
Black Atlantic, 96, 203, 216; Caribbean
national autonomy movement and,
193–195; language translation and, 29;
literature of, 33; negritude movement
and, 26–27; political police and, 184;
Présence Africaine and, 31, 33–34, 182; *West
Indian Gazette* and, 191
Black Atlantic, The, 194
*Black Jacobins: Toussaint L’Ouverture and the
San Domingo Revolution, The*, 25, 182, 195,
202–205, 211–212; 1963 revisions to,
215–216
Black Orpheus, 34–35, 51, 53, 57, 59, 82, 85;
aesthetic autonomy and, 104; Congress
for Cultural Freedom and, 63–64, 70–76;
La Guma in, 91; Okigbo and, 66
black radicalism, 194
Book of Change, The, 135, 144
Bourdieu, Pierre, 13
Braine, John, 164
Brathwaite, Kamau, 21, 35, 40, 102; on
decolonization and time, 108
Breton, André, 19
Breytenbach, Breyten, 101
British Communist Party (CPGB), 151
British New Left, 35–36
*British Writers and MI5 Surveillance,
1930–1960*, 155
Brouillette, Sarah, 13
Brubeck, Dave, 60
Brutus, Dennis, 66, 84, 101–103, 217,
234–235
Buck, Pearl S., 118, 121–122
‘Buckingham Palace’, District Six, 110

- Buhle, Paul, 196
- Bukharin, Nikolai, 22–23, 92
- Bull, Theodore, 52
- Bulson, Eric, 74, 100
- Buru Quartet*, 217–218
- Campaign for Nuclear Disarmament, 164–166
- Camus, Albert, 34
- “Cannibalist Manifesto,” 24–26
- Canopus in Argos: Archives*, 179
- capitalism, 6, 40, 84; cultural cannibalism and, 26; world literature as symptom of global, 90
- Carew, Jan, 184, 193
- Caribbean Carnival celebration, London, 193–194
- Caribbean intellectuals: FBI surveillance of, 183–184; on political autonomy, 193–194; significant 1950s, 183–185; *West Indian Gazette* and, 191–192
- Caribbean Voices*, 68–69
- Carlston, Erin G., 143
- Carver, David, 222–223
- Casanova, Pascale, 13, 90, 117
- Case for West Indian Self Government, The*, 195
- Castro, Fidel, 241–242; Toussaint and, 215
- Censors at Work: How States Shaped Literature*, 43
- copyright, 43–45, 159–160, 247–248
- Central Intelligence Agency (CIA), 7, 53–54, 60; Congress for Cultural Freedom and, 53, 57, 82; recruitment of Africans, 63–64
- Césaire, Aimé, 26–27, 184, 216, 245; on decolonization and time, 108; resignation from the Communist Party, 37
- Chamoiseau, Patrick, 34, 44–45
- Chang, Eileen, 7, 227; autobiographical writing by, 120–121; Chinese diaspora and, 118, 120; cultural diplomacy and, 139–140; desolation portrayed by, 125–127, 138; equivocal contrast used by, 122–125, 139–143; lack of critical or commercial success in the United States, 119; nonalignment of, 120, 122, 135; portrayals of life in China, 121–122; themes in writing by, 118–119; translations by, 118, 143–147; unpublished works of, 135; working in two languages, 118, 120–122; work with political interest groups, 127–135. *See also* *Naked Earth*; *Rice-Sprout Song, The*
- Changing Light at Sandover, The*, 173
- Chemchemi, 53
- Chen, Tina, 143
- Children of Violence*, 154, 163, 166, 173–175, 179
- Ch’indaba*, 82
- Chinese literature, 118–119, 121–122
- Chinese May Fourth New Culture Movement, 24
- Chinweizu, 42, 44, 46
- Chow, Rey, 122
- Christie, Agatha, 91
- Clark, Katerina, 90
- Clark-Bekederemo, John Pepper, 35, 51, 66, 230
- classical literary forms: epic, 22, 122, 203–207; tragedy, 22, 122, 126, 203, 215
- Cleary, Joe, 104
- Coetzee, J. M., 89, 114
- cold war: aesthetic, 5–7, 17–18, 32, 40–41, 45; anticolonialism consolidated during, 1940–1956, 31–36; political, 5–7; postcolonial tradition, 1956–1990, 36–47
- Cold War Orientalism: Asia in the Middle-brow Imagination, 1945–1961*, 118–119
- Coleman, Peter, 59
- Collymore, Frank, 35
- colonialism, 16, 38–39; censorship and, 44; cultural effects of, 96; La Guma on Soviet, 115; literary critics of, 35; racial hierarchies imposed by, 27. *See also* anticolonialism; decolonization; imperialism; neocolonialism

- color bar, 151, 157, 161, 163. *See also* apartheid; racism
- Commonwealth of Letters: British Literary Culture and the Emergence of Postcolonial Aesthetics*, 62–63
- Communism in Africa*, 70
- communist ideas, 24–26, 40; La Guma and, 88–89; late colonial and early postcolonial writers influenced by, 32
- Communist Party, 24, 26, 96; British, 151, 184, 190; Césaire’s resignation from, 37; Claudia Jones and, 185–187; Doris Lessing and, 156–158, 163–164; Indian, 30; Mary McCarthy and, 60; Rhodesian, 156–157, 162; USIA and US State Department efforts against, 129–130
- comparatist nationalism, 86
- Conference of African Writers of English Expression, 1962. *See* Makerere conference
- conferences: literary, 19; political, 5–6
- Confiant, Raphaël, 34, 44–45
- Congress for Cultural Freedom, 7, 31, 37–38, 40; aesthetic autonomy and, 54–56, 61–62; anticolonial writers working with both AAWA and, 84; backing of *Black Orpheus* and *Transition* by, 63–64, 70–76; capitalism and, 85; CIA recruitment of Africans and, 63–64; drama competition sponsored by, 77; *Encounter* and, 53, 57–61; establishment and management of, 56–57; funding scandal of, 53–54, 56–57, 82; global network of, 59–63; International PEN and, 222–223, 227–228; little magazines and, 57–59; political affiliations of, 58, 60; prison writing and, 219; radio and, 58–59, 68–70
- Connolly, Cyril, 23
- Conrad, Joseph, 81
- “Conscience Raciale et Révolution Sociale,” 26–27
- Conscripts of Modernity: The Tragedy of Colonial Enlightenment*, 203, 215
- conspiracy narrative, 166
- Constantine, David, 242
- cosmopolitanism, 17–18, 62, 81, 248
- Creative Spirit, The*, 62
- creoleness, 44–46
- Créolité*, 34
- Crossman, Richard, 60
- cultural authenticity, 18, 21
- cultural cannibalism, 26
- cultural diplomacy, 7–8, 47, 248; Afro-Asian Writer’s Association (AAWA), 83–84, 92–95; archives on, 11–13; CIA programs for, 60; Congress for Cultural Freedom, 7; Eileen Chang and, 139–140, 146–147; Langston Hughes and, 96–97; *Lotus* and, 83; modernist culture and, 61; USIA/US State Department, 7, 119–120, 127–134
- cultural imperialism, 10, 27, 65, 247
- cultural independence, 18, 40–41
- cultural institutions: autonomous of colonialism, 57; patronage of, 53–54, 57
- Cunard, Nancy, 23
- Dada, 25
- Daily Worker*, 156, 180, 187–188
- Damas, Léon Gontran, 26
- Dance of the Forests, A*, 77
- Darkness at Noon*, 169, 217–218, 220, 224–227, 230
- Darnton, Robert, 43
- Darwish, Mahmoud, 101
- Davies, Carole Boyce, 181
- Day-Lewis, Cecil, 19, 60, 164
- Declaration*, 35–36
- Decolonising the Mind*, 34, 41
- decolonization, 3–5, 56, 245–246; African poetry and, 42–43; Bandung conference and, 5–6; CCF sponsorship of African magazines and, 74; Chinese literature and, 145; choosing between capitalism and socialism in, 6; class consciousness in, 27; cultural, 87–88; cultural autonomy achieved by, 40–41; cultural diplomacy and, 7–8; global south, 6, 134, 207, 244;

- individual rights and collective responsibilities in, 218; interwar anticolonial revolutionaries and, 24–31; political, 101; self-determination and, 182, 214, 219, 244; socialist realism and, 103–104; support for writers of, 7–8
- Delaney, Shelagh, 164
- Denning, Michael, 104
- Der Monat*, 222
- Detained*, 234, 238–240
- Deutsch, André, 51, 52
- development, 15, 25, 28, 38, 77; underdevelopment, 12, 89
- Dick, Philip K., 173
- Dimock, Wai Chee, 88
- Ding Ling, 121, 136
- Diop, Alioune, 33–34, 37, 39
- Djagalov, Rossen, 90
- Dobrenko, Evgeny, 43
- Doctor Zhivago*, 222
- Dos Passos, John, 221
- dos Santos, Marcelino, 96, 101
- double agency, 140–143
- Dover, Cedric, 24
- Down Second Avenue*, 64, 78–81
- Drayton, Arthur, 52, 65
- Drum*, 64
- DuBois, W. E. B., 37, 96
- Du Bois's Telegram: Literary Resistance and State Containment*, 38
- Dudziak, Mary L., 129
- Duerden, Dennis, 52, 67–70, 69, 81, 227–229, 245
- eclecticism, 81
- economic imperialism, 6, 27, 62, 219
- Edwards, Brent Hayes, 194
- Eighteen Springs*, 127, 145
- Eighteenth Brumaire of Louis Bonaparte, The*, 203
- Eliot, T. S., 3
- Éloge de la créolité*, 44–45
- El Saadawi, Nawal, 220, 229, 237–238, 244
- El-Sebai, Youssef, 84, 95, 99
- Elstob, Peter, 228–229
- Encounter*, 53, 57–61, 69, 71, 77, 119, 223, 241–242
- “End to the Neglect of the Problems of the Negro Woman!, An,” 185–186
- Engels, Friedrich, 204
- Engle, Paul, 134
- English, James F., 13, 117
- equivocal contrast, 122–125
- Esty, Jed, 173
- “Exile, The,” 105–107
- extroverted nationalism, 100
- Fairfield Foundation, 53
- Faiz, Faiz Ahmed, 8, 93, 96, 217
- Fall of the Pagoda, The*, 135, 144
- Fanon, Frantz, 6, 32, 184–185, 193, 195, 242–243
- Farred, Grant, 110
- F.B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*, 30
- February, Basil, 102
- Federal Bureau of Investigation (FBI), 8, 12, 180–184; Claudia Jones and, 183–184, 187–190; C. L. R. James and, 153, 155–156, 183–184, 196, 198
- Feinberg, Barry, 102
- Feldman, Leah, 88
- Fiedler, Leslie, 60
- Field, Roger, 114
- First, Ruth, 8, 220, 229, 234–236
- First International Congress of Black Writers and Artists, 37
- First World Festival of Negro Arts, 1966, 37, 95
- Fischer, Louis, 62
- flashbacks, 233–236
- Flynn, Elizabeth Gurley, 188
- Fonlon, Bernard, 52
- Ford Foundation, 82
- formalism, 21–22
- Forster, E. M., 31, 180
- Four-Gated City, The*, 154, 173–179

- Fox, Ralph, 19, 28
Franco, Francisco, 221–222
Free Women, 160, 166–172
Frontiers of War, 161, 169
Fund for Exiled Writers, 221
Fund for Intellectual Freedom, 221
- Galsworthy, John, 221
García Lorca, Federico, 221
Garvey, Amy Ashwood, 191
Garvey, Marcus, 216
Getachew, Adom, 88, 244
Ghosh, Jyotirmoy, 28
Gide, André, 34
Gikandi, Simon, 80, 234
Gillespie, Dizzie, 60
Gilroy, Paul, 184, 194
Ginzburg, Eugenia, 217
Glissant, Édouard, 44
global cold war, 5–7
Goble, Mark, 175
God That Failed, The, 31, 60, 62, 223
Going Home, 151–152
Golden Cangué, The, 143
Golden Notebook, The, 108, 154, 160–163, 166
Goldstone, Andrew, 73
Goodbye to Berlin, 175
Good Earth, The, 118, 121–122, 136
Gorky, Maxim, 21–23, 92–93
Grain of Wheat, A, 81
grammatical fictions, 236–244
Grass is Singing, The, 151, 156
Greif, Mark, 218
“Grenada Revisited: An Interim Report,”
 181
Guardian, 228
Guilbaut, Serge, 119
Guillory, John, 13
- Half a Lifelong Romance*, 145
Hall, Stuart, 32
Hans, 28
Harlow, Barbara, 218
Hawkes, Jacquetta, 164
- Hemingway, Ernest, 118
Hepburn, Allan, 143
Hill, Robert A., 196
Historical Novel, The, 212–213
History of Negro Revolt, A, 196, 202, 205,
 215–216
Hofstadter, Richard, 166
Hogarth, Paul, 151–153, 158–159
House Un-American Activities
 Committee, 58
Hsia, C. T., 121, 146
Hughes, Langston, 51–52, 69, 96, 115
Hu Lancheng, 127
humanism, 34, 218, 242–243
human rights, 6, 13; prison memoirs and, 15,
 218–221, 229–232
Human Rights Watch, 219
Hunt, John, 68, 223
Hu Shi, 32
Hutchinson, Alfred, 102
Huxley, Aldous, 221
hybridity (cultural), 11, 18, 42, 170, 248
- Ideal Minds: Raising Consciousness in the
 Antisocial Seventies*, 172–173
If This Is a Man, 217–218
Imagined Communities, 88
imperialism, 4, 96, 156; cultural, 10, 27, 65,
 247; economic, 6, 27, 62, 219; political, 70,
 166, 181–182. *See also* colonialism;
 neocolonialism
indigeneity, 10–11, 18, 77–82
indigenous languages, 10, 14, 22, 41–42, 54,
 115
“Indo-Russian Union, An,” 24
Inostrannaya literatura, 91
*Insurgent Testimonies: Witnessing Colonial
 Trauma in Modern and Anglophone
 Literature*, 113
intelligence networks: Central Intelligence
 Agency (CIA), 7, 53–54, 57, 60, 63–64, 82;
 Federal Bureau of Investigations (FBI), 8,
 12, 153, 155–156, 180–184, 196, 198–202; MI5
 (Security Service), 8, 12, 153–155, 164–166,

- 196, 198–201; MI6 (Secret Intelligence Service), 8, 157; PWA investigated by, 29–31. *See also* political police
- International Association for Cultural Freedom (IACF), 82
- International Congress in Defense of Culture, 19
- internationalism, 194–195
- internationalist nationalism, 86
- International PEN, 219–220; Congress for Cultural Freedom and, 222–223, 227–228; core principles and activities of, 221–224; Soyinka and, 227–229
- intersectionality, 185–187
- interwar era, the: anticolonial revolutionaries of, 24–31; debates over aesthetic autonomy during, 18–24
- In the Fog of Seasons' End*, 116
- Isherwood, Christopher, 60, 175
- Ivinskaya, Olga, 222
- I Wonder as I Wander*, 96
- Jackson, Jeanne-Marie, 173
- Jalil, Rakhshanda, 28
- James, C. L. R., 8, 193, 217; anticolonial modernity in writing by, 208–215; arrival in the United States, 195–196; *Beyond a Boundary*, 194; *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*, 25, 182, 195, 202–205, 211–212, 215–216; on classical literary forms, 126; Communist party and, 183–184; criticisms of metropolitan modernism, 22, 24; deportation of, 183–184, 245; FBI surveillance of, 153, 155–156, 183–184, 196, 198–202; INS records on, 196, 198; *Mariners, Renegades and Castaways: The Story of Herman Melville and the World We Live In*, 198, 205, 208–216; Marxist theory and, 195; MI5 surveillance of, 196, 198–201; proto-socialist revolutionaries as heroes of, 202; revolutionary theory of, 202–207
- James, Henry, 62, 118
- Jameson, Fredric, 18, 90
- JanMohamed, Abdul, 114
- Jefferson, Thomas, 204
- Jemie, Onwuchekwa, 42, 44, 46
- Jim Crow system, 96, 129, 214
- Johnson-Forest Tendency, 196
- Jolas, Eugene, 74
- Jones, Claudia, 8, 12, 153, 155–156, 192, 217; in Britain, 190–195; Caribbean Carnival celebration, London, and, 193–194; Communist Party USA and, 185–187; criticisms of the Communist Party, 186; deportation of, 183–184, 188–189, 192; on exploitation of African American women, 185–186; FBI surveillance of, 183–184, 187–190; intersectionality and, 185–187; on political autonomy in the Caribbean, 193–194; *West Indian Gazette* and, 191–192
- Josselson, Michael, 63–64, 68, 223–224
- Journey into the Whirlwind*, 217
- Joyce, James, 21–22, 62
- Kafka, Franz, 62
- Kanafani, Ghassan, 101
- Kariuki, J. M., 234
- Kazin, Alfred, 228
- Kelman, James, 21
- Kenyatta, Jomo, 191
- Kenyon Review, The*, 73
- Kgositsile, Keorapetse, 102
- Khlebnikov, Velimir, 24
- Khrushchev, Nikita, 36–37, 91
- King, Bruce, 228
- King, Martin Luther, Jr., 191
- Kingsbury, Karen S., 127
- Klein, Christina, 118
- Koestler, Arthur, 60, 217, 236, 248; *Darkness at Noon*, 169, 217–218, 220, 224–227, 230; work with International PEN, 220–224
- Kongi's Harvest*, 77
- Kristol, Irving, 53, 63
- Kumalo, A. N. C., 102
- Kunene, Mazisi, 102

- La Guma, Alex, 8, 51, 88–89, 92, 104, 217;
critical reviews of, 113–114; *Lotus* and,
101–105; as realist fiction writer, 113–114;
A Soviet Journey, 114–116; *The Stone
Country*, 111; “The Exile,” 105–107; *Time of
the Butcherbird*, 111–114; *A Walk in the
Night*, 51, 108–111, 114; work with both
CCF and AAWA, 84, 117–118
- La Guma, Blanche, 92
- Lamming, George, 35, 193
- language: aesthetic cold war and, 45–46;
anglophone, 20–21, 41–42, 52–53, 65–66;
debates, 32, 45, 51–53, 64–65; franco-
phone, 26, 29; of humanism in prison
writing, 218; indigenous, 10, 14, 22, 41–42,
54, 115; sinophone, 97, 118; transition of,
20–21; translation, 29, 85–86, 89–92,
143–147; vernacular, 14, 29, 121
- Lao She, 118, 121, 129
- La Revue du monde noire*, 24, 33
- Lasky, Melvin, 222–223, 228
- Last Utopia, The*, 243–244
- League of Left-Wing Writers, 24, 28, 31,
121
- Lee, Ang, 143
- Lee, Christopher J., 88, 114
- Lee, Steven S., 23, 90
- Left Book Club, 19
- Left Review*, 19, 28, 31
- Légitime Défense*, 24
- Lenin, Vladimir, 91
- Leshoai, Bob, 52
- Lessing, Doris, 8, 32, 35–36, 222, 245, 248;
on aesthetic autonomy and linguistic
centralization, 46; anti-communism of,
155–156; anti-racism of, 156–157;
Campaign for Nuclear Disarmament
and, 164–166; censorship and pressuring
of, 159–160; *Children of Violence*, 154, 163,
166, 173–175, 179; Communist Party and,
156–158, 163–164; on decolonization and
time, 108; followed by political police,
151–153, 158–159; *The Four-Gated City*, 154,
173–179; *Free Women*, 160, 166–172;
Frontiers of War, 161, 169; *Going Home*,
151–152; *The Golden Notebook*, 108, 154,
160–163, 166; letter of protest signed by,
229; MI5 and, 153–155; on political police,
155–166; private correspondence and
fiction of, 161–162; on self-censorship,
44; space fiction and, 172–179
- L'étudiant noir*, 26
- Levi, Primo, 217
- Lewis, Wyndham, 60
- Life of Captain Cipriani: An Account of the
British Government in the West Indies,
The*, 195
- Limits*, 66
- linguistic centralization, 46–47
- linguistic plurality, 11
- Link, Perry, 139
- Lin Yutang, 118, 121
- literature: African, 3–5, 7, 17–18, 20–21,
34–35, 42–43, 51, 54–58, 73–74, 77–82, 89;
anticolonial, 36; archives on, 11–13; Asian,
88, 91–92, 103; autonomy and indigeneity
in, 4, 10–11; Caribbean, 68–69, 183–194;
censorship of, 43–45, 159–160, 247–248;
Chinese, 118–119, 121–122; double agency
in Asian American, 140–143; flashbacks
in, 233–236; global, 89–92; grammatical
fictions, 236–244; history of, 13–14;
industrial translation of, 89–92; interwar,
18–24; metropolitan, 3–4, 164, 208, 232,
248; novels in, 36; paranoid style or
conspiracy narrative in, 166; postcolonial
tradition in, 1956–1990, 36–47; prison
writing (See prison writing); protest
writing, 65; relationship between
decolonization and, 7–8, 245–246; space
fiction, 172–179
- Literature and Revolution*, 19
- Literature Police: Apartheid Censorship and
its Cultural Consequences, The*, 43
- Little Ai*, 127, 128
- Little Reunions*, 144
- Littlewood, Joan, 193
- Liu, Lydia H., 92

- Lorde, Audre, 92, 180–183
- Lotus*, 7, 23, 73, 82, 99–100, 119, 245; aesthetic unity in, 87; Alex La Guma and, 88–89, 103–105, 107; archive, collection, or survey principle in, 101; celebration of October Revolution, 92; comparative nationalism and, 86; compared to *Transition*, 84–85; cultural decolonization and, 87–88; cultural inventories in, 101; design and layout of, 100; literary genres showcased by, 86–87; political decolonization and, 101; PWA and, 92–95; socialist realism in, 84–85, 103–105; South African activists and writers in, 101–103; Soviet book series in, 91–92; Soviet sponsorship of, 83, 100; trilingual scope of, 85–86. *See also* Afro-Asian Writer's Association (AAWA)
- “Love in a Fallen City,” 124–126, 138
- Lowell, Robert, 228
- Lukács, Georg, 205–207, 212–213, 215
- “Lust, Caution,” 141–143
- Lu Xun, 28–29, 32, 121
- Macauley, Robie, 73, 223
- Madubuike, Ihechukwu, 42, 44, 46
- magazines, little, 34–35, 51, 57–59, 66–67, 73–74
- Maimane, J. Arthur, 102
- Makerere conference, 37, 51–53; birth of postcolonial African literature in English and, 64–65; lack of political discussions at, 58–59; Okigbo and, 66–67
- Manchanda, Abhimanyu, 193
- Man Died, The*, 220, 233–234, 240–243
- “Manifesto for an Independent Revolutionary Art,” 19
- Manley, Norman, 191
- Mann, Heinrich, 23
- Mann, Thomas, 242, 248
- Man with a Movie Camera*, 175
- Mao Dun, 96, 121
- Mao Zedong, 28–29, 31–33
- Mapanje, Jack, 218, 220, 229, 231, 236; *And Crocodiles Are Hungry at Night*, 220, 230–233, 238–239, 242
- Mariners, Renegades and Castaways: The Story of Herman Melville and the World We Live In*, 198, 205, 208–216
- Marx, Karl, 203–204
- Marxism and Form*, 18
- Marxist ideas, 18, 24–25; alienation, 26–27; C. L. R. James and, 195; negritude and, 34
- Mau Mau Detainee*, 234
- Maxwell, William J., 8, 30, 181–182
- May Fourth New Culture Movement, 28, 31, 121
- Mbari clubs, 53, 59, 64–66, 70, 91
- Mbembe, Achille, 116; on meaningful human expressions, 218
- McCarran Internal Security Act of 1950, 196
- McCarthy, Mary, 60
- McCarthy, Richard M., 130, 134, 141, 144
- McDonald, Peter D., 43
- McGurl, Mark, 13, 134
- McLuhan, Marshall, 175
- Mehnert, Klaus, 127
- Melville, Herman, 195, 208–215
- Memoirs from the Women's Prison*, 220, 236–237
- Merrill, James, 173
- metropolitan areas, 116; cultural values of, 44; global north, 34–36
- metropolitan literature, 3–4, 164, 208, 232, 248
- MI5 (Security Service), 8, 12, 153–155; Campaign for Nuclear Disarmament and, 164–166; C. L. R. James and, 196, 198–201
- MI6 (Secret Intelligence Service), 8, 157
- Minh, Ho Chi, 101
- Mitchell, David T., 178
- Moby-Dick*, 195, 208–215
- modernism, 3; aesthetic autonomy and, 54–56, 61–63; African varieties, 80–81; culture of artistic, 61; Euro-American varieties, 59, 208–209; metropolitan, 19–20, 23, 43, 182

- Modernism, Media, and Propaganda: British Narrative from 1900–1945*, 140
- modernist aesthetics, 25, 58, 66, 77, 80–81
- Modisane, Bloke, 51–52, 102; work with both CCF and AAWA, 84
- Monroe Doctrine, 181
- Moore, Gerald, 65–66, 68, 69
- Moretti, Franco, 90
- Moyn, Samuel, 243–244
- Mphahlele, Es'kia, 8, 41, 51, 77, 82, 102; Congress for Cultural Freedom and, 53–54, 56, 64–65; *Down Second Avenue*, 64, 78–81; work with both CCF and AAWA, 84
- Mufti, Aamir, 86
- Murdoch, Iris, 164
- Nabokov, Nicolas, 60
- Nadal, Paul, 134
- Nadiminti, Kalyan, 134
- Naipaul, V. S., 40, 229
- Naked Earth*, 118, 127, 130, 135–136, 139; equivocal contrast in, 140–141
- Nardal sisters, 24, 33
- narrative prosthesis, 178
- national culture, 194–195, 242
- national governments: information collection by, 7–9, 12; propaganda by, 59–60
- nationalism, 86–88; extroverted, 100; vernacular, 121
- negritude movement, 26, 34, 65
- Negro Looks at Soviet Central Asia, A*, 96
- neocolonialism, 4, 130, 244. *See also* colonialism; imperialism
- Neogy, Rajat, 8, 51, 58, 66, 82, 84, 217; editorial evenhandedness of, 74–75; *Transition* magazine and, 57, 71–74
- “Neo-Tarzanism: The Poetics of Pseudo-Tradition,” 42
- Neto, Agostinho, 92, 101
- Neue Zürcher Zeitung*, 242
- New Indian Writing*, 30
- New Left Review*, 32
- New York Times*, 53, 121
- Ngaahika Ndeenda*, 239–240
- Ngũgĩ wa Thiong’o, 8, 34, 46, 51, 81, 92, 98, 217; call for decolonization, 41–42, 108; *Detained*, 234, 238–240; *A Grain of Wheat*, 81; prison writing by, 218–220, 227; publicity used by, 229; work with both CCF and AAWA, 84
- 1984, 141, 169, 217–218
- Nkosi, Lewis, 51–52, 68, 102; work with both CCF and AAWA, 84
- Nkrumah, Kwame, 74–75
- Non-Aligned Movement, 96
- nonalignment: aesthetic, 9, 13, 35–36, 40, 122–125, 135; humanism and ideological, 242–243; political, 5–6, 33–35, 38–40, 70, 120, 156
- Notebook*, 108
- Novel and the People, The*, 19
- “Novelist as Teacher, The,” 27
- Nyerere, Julius, 74
- Obote, Milton, 75
- October Revolution, 92
- Of Chameleons and Gods*, 238–239
- Okara, Gabriel, 41, 51
- Okigbo, Christopher, 4, 6, 17–18, 33, 51, 82; Makerere conference and, 66–67; modernism of, 55
- One Day in the Life of Ivan Denisovich*, 217
- 117 Days, 220, 229, 234–236
- “On National Culture,” 185
- “On the Abolition of the English Department,” 41
- On the Postcolony*, 116
- Orientalism, 91, 94–95
- Origins of Totalitarianism, The*, 6
- Orwell, George, 31, 166, 217–218
- Osborne, John, 193
- Padmore, George, 6, 24, 184, 195, 216
- Paine, Tom, 204
- paranoid style, 166
- Parikh, Crystal, 244

- Park, Josephine Nock-Hee, 130
Pasternak, Boris, 222, 239
Path of Thunder, 17
p'Bitek, Okot, 21, 51
Pease, Donald E., 213
Pericles, 204
Pieterse, Cosmo, 84, 102
Pink Tears, 135, 143–144
Pinter, Harold, 229, 231, 248
Platen, August von, 240–242
poetry, African, 42–43
Police Aesthetics: Literature, Film, and the Secret Police in Soviet Times, 158
Political Affairs, 187
political imperialism, 70, 166, 181–182
political police, 12–13; Audre Lorde and, 180–182; Doris Lessing and, 152–166.
See also intelligence networks
Popescu, Monica, 6–7, 90, 114
Popular Front, 18, 30
Portrait of the Artist as a Young Man, A, 102
postcolonial literary tradition, 36–47
Pramoedya Ananta Toer, 96, 217–218
Prashad, Vijay, 86
Présence Africaine: anticolonial movement and, 37–41, 70; Comité de Patronage, 38, 40; Frantz Fanon and, 185; on little magazines, 75; nonalignment of, 33–34, 95, 182; Richard Wright and, 31
Priestley, J. B., 164
prison writing: as anticolonial resistance, 218–219; *Darkness at Noon*, 169, 217–218, 220, 224–227; flashbacks used in, 233–236; grammatical fictions, 236–244; international campaigns in, 229–233; language of humanism in, 218; non-governmental organizations (NGOs) and, 219–220; by prominent activists, 217–218; by Soyinka, 220, 227–229; struggles of decolonizing peoples in, 219–220
Problems in Soviet Literature, 19
propaganda, 59–60, 139
protest writing, 65
pseudo-traditionalism, 43–44
PWA. See All-India Progressive Writers' Association (PWA)
Pynchon, Thomas, 166
racial reconciliation, 34
racism, 4, 26–27, 115; apartheid, 43, 63, 79, 88, 103, 105–111, 113, 116, 151, 229, 235–236; Claudia Jones on, 185–186; color bar, 151, 157, 161, 163; Doris Lessing on, 156–157
Radek, Karl, 21–22
radio, Congress for Cultural Freedom and, 58–59, 68–70
Ramzes, Victor, 91
Ranger, Terence, 44
Rao, Raja, 40
Ratushinskaya, Irina, 242, 248
Redding, Saunders, 65
Resistance Literature, 218
revolution: Alex La Guma and, 89, 111, 113; anticolonial revolutionaries and, 24–31; ballads of, 87; Claudia Jones and, 187, 191, 194–195; C. L. R. James and socialist, 183–184, 195–196, 198, 202–205, 208, 210, 213, 215–216; in Cuba, 185; cultural autonomy and, 88; cynicism about, 125; Doris Lessing and Central African, 152, 154, 162; Eileen Chang and, 125, 136, 140; George Lukács and, 205–207; in *The Golden Notebook*, 169; in Grenada, 181–182; interwar documents and gatherings, 19; language of, 19; *Lotus* and, 88–89, 96; Marxist tradition, 34, 92; in Russia, 92
“Revolutionaries and Poetry,” 19
“Revolution of the Word,” 19–23, 45, 71
Rhys, Jean, 108
Rice-Sprout Song, The, 118, 130, 131, 134–135; desolation mood in, 138; equivocal contrast in, 122–125, 139; inspired directly by propaganda stories, 139; plot of, 135–140
Rickshaw, 129
Rickshaw Boy, 121
Rilke, Rainer Maria, 62

- Rimbaud, Arthur, 62
Rive, Richard, 84, 102, 110
Rivera, Diego, 19
Rizzuto, Nicole M., 113
Robeson, Paul, 191
Robinet, Françoise, 69
Romances, 121, 125
Rosenberg, Ethel, 60
Rosenberg, Julius, 60
Rouge of the North, The, 135, 144
Rubin, Andrew N., 73–74, 119
Rubin, Neville, 76
Rushdie, Salman, 21, 229, 248
- Said, Edward W., 247
Saint-Armour, Paul K., 125
Salih, Tayeb, 84
Salkey, Andrew, 193
Saro-Wiwa, Ken, 229
Sartre, Jean-Paul, 32, 34
Saunders, Frances Stonor, 56, 59, 119
Schwarz, Walter, 228
science fiction, 114, 166; apocalyptic, 154;
 space fiction, 172–179
Scott, David, 88, 203, 211–212, 215
Scott-Smith, Giles, 59, 61
Season of Migration to the North, 84
self-censorship, 43–44
self-determination, 182, 214, 219, 244
Selvon, Sam, 193
Sembène Ousmane, 96, 97–99
Senanayake, Ratne Deshapriya, 98
Senghor, Léopold Sédar, 26, 41, 63
Shakespeare, William, 91
Shanghai Evening Post, 120–121
Shikasta: Re: Colonised Planet 5, 179
Sillitoe, Alan, 164
Silone, Ignazio, 222
Sitwell, Edith, 60
Slaughter, Joseph R., 244
Slow Lynching, A, 233–234
“Small Personal Voice, The,” 35–36, 44
Smith, James, 8, 155
Smith, Leonard, 162
Smith Act, 1918, 188
Snow, C. P., 164
Snyder, Sharon L., 178
So, Richard Jean, 118, 134
socialism, 6, 19, 96; AAWA and, 85; C. L. R. James and, 195–196, 198; revolutionary, 202
socialist aesthetics, 21–22, 24, 45, 84, 103–104, 164, 178, 248
socialist realism, 11, 33, 43–44, 84, 103–104, 209–210, 214
Socialist Workers Party, 196, 198–199
Solzhenitsyn, Alexander, 217
Sontag, Susan, 248
Soviet Journey, A, 114–116
Soviet Union, the: Bandung meeting and, 6; CCF activities and, 60; cold war diplomacy of, 11; industrial translation in, 90–92; International PEN and, 222–223; La Guma on, 114–116; *Lotus* sponsored by, 84–88; postcolonial literary tradition and, 36–37; presence in the global literary system, 12, 22–23; propaganda and, 59–60, 68; PWA and, 28–29; responses to James Joyce’s work, 21–22; Sino-Soviet split and, 97; sponsorship of Afro-Asian Writer’s Association (AAWA), 83; writers of the decolonizing world supported by, 7–8
Soviet Writers Congress, 22, 28–29, 33
Soyinka, Wole, 8, 35, 46, 51, 76, 82, 92, 120, 244, 248; on African pseudo-tradition, 42–44; defense of using English language, 53; drama competition sponsored by CCF and, 77; *The Man Died*, 220, 233–234, 240–243; negritude movement and, 34; prison writing by, 217, 220, 227–229, 236; “The Writer in an African State,” 75–76; work with both CCF and AAWA, 84
space fiction, 172–179
Spahr, Juliana, 38, 74
Spark, Muriel, 166
Spender, Stephen, 23, 53, 61–64, 68, 77, 81, 155

- Spio-Garbrah, Elizabeth, 76
"Spyring, The," 141–143
Stalin, Josef, 37, 61
Stead, Christina, 24
Stephens, Michelle Ann, 194
Stonebridge, Lyndsey, 227
Stone Country, The, 111
Suez Crisis, 36–37
Sun Shines over the Sanggan River, The, 135–136
Surkov, Alexei, 222–223
Surrealism, 19, 23, 25–26, 28
Sutherland, Efu, 84
- Tagore, Rabindranath, 91
Taseer, M. D., 93
Taunton, Matthew, 164
Taylor, Bob, 245
temporality of thought, 107–108
Tense Future: Modernism, Total War, Encyclopedic Form, 125
Theory of the Novel, The, 205–207
Third Programme, 69
Thomas, Dylan, 60
Thompson, E. P., 164
Thu Bon, 98
Tikhonov, Nikolai, 92
Time of the Butcherbird, 111–114
Times, The, 229
Toller, Ernst, 221
Tolstoy, Leo, 91
"Towards the Decolonization of African Literature," 42
Transcription Centre, 68–70, 91, 227–228
Transition, 19, 23, 25, 42, 53, 57, 59, 61, 82, 228; aesthetic autonomy and, 104; compared to *Lotus*, 84–85; Congress for Cultural Freedom and, 70–76; editorial evenhandedness of, 74–75; Makerere conference and, 51–53, 64, 66–67; Neogy's writing in, 71–74; on the Soviet book market, 91
Transpacific Community: America, China, and the Rise and Fall of a Cultural Network, 118
Trask, Michael, 172–173
Trilling, Lionel, 228
Trotsky, Leon, 19
Tutuola, Amos, 21
Tynan, Kenneth, 229
Tzara, Tristan, 23
- Ulysses*, 21–22
Under Western Eyes, 81
UNESCO, 90, 95–96
Union of Soviet Writers, 28, 31
United Front, 30
United States, the: Bandung meeting and, 6; cold war diplomacy of, 11; House Un-American Activities Committee, 58; Immigration and Naturalization Service (INS), 184, 196, 198; imperialism of, 181–182; invasion of Grenada by, 181; Jim Crow system in, 96, 129, 214; presence in the global literary system, 12; propaganda and, 59–60; USIA/US State Department, 7, 119–120, 127–134; writers of the decolonizing world supported by, 7–8
Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development, 173
Untouchable, 31
utilitarianism, aesthetic. *See* aesthetics
- Vatulescu, Cristina, 158
vernacular language, 14, 29, 121
Vertov, Dziga, 175
Voice of America, 129–130
Volland, Nicolai, 88
Von Eschen, Penny, 60, 129
- Wain, John, 164, 229
Walcott, Derek, 118
Wali, Obiajunwa, 52–54
Walk in the Night, A, 51, 108–111, 114
Walkowitz, Rebecca L., 86
Wang, David Der-wei, 127, 139
Wang, Mei-Hsiang, 130
Warsaw Pact, 8, 92
Washington, Mary Helen, 8, 181–182
Waste Land, The, 78

- Watson, Jini Kim, 243
Webb, Constance, 195
Weep Not, Child, 37
Wells, H. G., 221
Wesker, Arnold, 164, 229
West Indian Gazette and Afro-Asian Caribbean News, 191–192
“What a Life! What a Girl’s Life,” 120–121
Whitehorn, John, 163
Whitman, Walt, 118
Why I am a Communist, 31–32
Wide Sargasso Sea, 108
Wilder, Gary, 88
Wilford, Hugh, 59, 119
Wilson, Angus, 229
Witt, Susanna, 91
Wollaeger, Mark, 140
Wong, Jade Snow, 130
World Republic of Letters, The, 90
World Revolution, 1917–1936: The Rise and Fall of the Communist International, 196, 198, 205
World Today, 130, 132, 132–133
Wretched of the Earth, The, 6, 242–243
Wright, Richard, 31–32, 38, 182
“Writer in an African State, The,” 75–76
Writers and Scholars of the East, 91–92
Writers in Exile, 221
Writers in Prison, 227–228
Writers’ Internationale, 92–95
“Writing of One’s Own,” 122, 126
Written on Water, 121
Wynter, Sylvia, 40, 184, 193
XXth Century, The, 127
Yan’an Forum on Literature and Art, 31, 33
Yeats, W. B., 60, 108
Yibao, 145
“You and the Atom Bomb,” 31
Young Communist League, 187
Yuannu, 144
Zaheer, Sajjad, 8, 28–30, 93, 217
Zami: A New Spelling of My Name, 180
Zulfiya, 93