Fictionalising Post-colonial Theory: The Creative Native Informant

How can a novel be both a Harlequin romance (the equivalent of a British Mills and Boon book) and an example of post-colonial counter-discourse? In the same stroke, how can Spivak proclaim herself not learned enough to be interdisciplinary? Surely interdisciplinariness has become an integral part of post-colonial theory and investigation and to proclaim oneself not erudite enough is to put the practice of casual interdisciplinary action into question on ethical and scholarly grounds. And yet post-colonial studies thrives on its interdisciplinary methods and we are certainly not all philosophers, social scientists or professional politicians. In fact, it is possible to argue, as I intend to do here, that postcolonial literary works can also be interdisciplinary, thereby challenging us to reveal the inherent interdisciplinary nature of the field itself. In this case, breaking rules is not difficult and, yes, much can be learned from this action. So, as well as demonstrating a post-colonial textual analysis indebted to an interdisciplinary approach, as this special issue calls for, this article will further reveal how, often, writers themselves are already involved in utilising an interdisciplinary approach in their fiction. This can make it difficult to separate the authors’ intentions; are they writing in their capacity as authors, critics or both?
and poststructuralism, postmodernism, marxism and feminism.