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Between Uganda Journal and Transition

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Introduction

This proposed study takes as its starting point the argument of Michael McKeon (1987: 1) that “the idea of genre theory cannot be divorced from the history of genres, from the understanding of genres in history.” Its aim is to study the literary magazine as a genre, and a form that is historically constituted by particular sets actors. It will also relate the study of *Uganda Journal* (1933-83) and *Transition* (1961-71) to the question of the colonial library and postcolonialism. This proposed study intends to analyze how colonial and postcolonial African literary and cultural magazines and journals carved out their intellectual and cultural moments and agendas, using the two distinct but also overlapping concepts of the colonial library and postcolonialism. Although the study will focus on the two literary magazines, it will also broaden its scope by include other literary magazines, particularly with regard to their claims of promoting literary, scientific, and cultural modernity in colonial and postcolonial Uganda. The further aim of the research is critically examine the African literary magazine as a particular genre whose analysis in relation to the colonial library and postcolonial theory should throw into relief the interconnections between them. The broader interest is to analyze and describe the literary magazine in relation to the broader field of African literary expressions and in the light of the contemporary debates in African studies.

In key respects *Uganda Journal* and *Transition* stand at odds with each other: *Uganda Journal* was founded and sustained by a corpus of colonial elites as their belletristic and scientific journal of Uganda Society that they had founded in 1923, which has haltingly lived on since. Both *Uganda Journal* and Uganda Society, were, like many colonial structures and apparatuses, subsequently inherited by the postcolonial national elites at independence in Uganda, with several literary and cultural implications for such a journal located in the formerly colonial hinterland. On the other hand, *Transition* was founded by Rajat Neogy a Ugandan of Asian descent at the eve of British colonialism. Within the first decade of its life in Kampala Uganda, *Transition* had become the major literary magazine of intellectual and cultural life among Ugandan, anglophone black African and transnational elites during the 1960s and the 1970s (see Benson 1986). That *Transition* also became involved in the broader cultural politics of the cold war also means that as a postcolonial literary magazine it was also engaged in issues with transnational connections as well. Both *Uganda Journal* and

Transition also engaged expatriate and indigenous editors who extend their circularity beyond the national boundaries in colonial and postcolonial Uganda, with various outcomes.

It may need remarking that while *Uganda Journal* was in some key respects modeled along the lines of eighteenth and nineteenth centuries philological, literary and discovery journals of Europe and the West, *Transition* on the other hand at inception drew its energy, and model, from other intellectual and cultural sources, including the Parisian cultural review *Presence Africaine* that from 1947 had been publishing the works of the negritude writers. In this regard Peter Benson (1986: x) has argued that although the influence of *Presence Africaine* on the anglophone Africa was for the most parts limited, still through Ulli Bieir it inspired *Black Orpheus*, from which Rajat Neogy drew his inspiration to found *Transition* in Kampala Uganda in November 1961. In this sense then, to some degree the development that led to the founding of *Transition* were broadly similar to those of *Drum* magazine that was published in Johannesburg, South Africa from the 1950s on. All this points to a set of literary and intellectual activities that signal the active presence, albeit in different formations, to the colonial library and postcolonialism.

Studying the two colonial and postcolonial literary journals in the period 1933-83 particularly illuminates key issues that are involved in postcolonial national literature and cultures after the immediate demise of colonialism and empire. For one this implicates the literary reviews in not just decolonization and nationalism, but also postcolonialism. Likewise, delimiting the proposed study in terms of 'between' *Uganda Journal* and *Transition* signals their oft-overlapping discursive formations and also commonalities rather than only dichotomies in which colonial and postcolonial modernity were variously enacted, interrogated or even dismissed. The proposed study will thus analyze the colonial and postcolonial literary magazines with a focus on the ways in which their productions, circularities, rhetoric and forms relate to their contexts. In this way the study will examine and explore the ways in which they constituted the less privileged literary and critical genres, and assess their roles in the articulation of Western literary and cultural modernity. This also implicates them in the seemingly contradictory enactments of colonialism and empire on the one hand, and decolonization, nationalism and postcolonialism on the other. The study will thus probe at the literary and the cultural claims, and the discursive enactments of these two literary magazines apropos their involvement in forms of literary and cultural modernity within the spaces of colony, empire, and postcolonialism in Uganda. The guiding assumption is that the literary magazines enact forms of literary and cultural modernity that not only signal their filiations with Western literary modernity, but also in a complex relationship with the colonial library, decolonization and postcolonialism.

Uganda Journal was founded in 1933 as a journal for the promotion of literary, cultural and scientific interests of Uganda Society, the parent organization that was the colonial elites had earlier on founded in 1923. In examining and analyzing its modeling on the 18th and the 19th century British and Western societies and literary, scientific, and discovery journals

and magazines, the study will be exploring the relationship that *Uganda Journal* formed with the colonial library at the different moments of its colonial and postcolonial life. More particularly, the study will be examining the manifestations and import of the colonial library and postcolonialism for *Uganda Journal* between the period 1933-83. In doing so, I will be seeking to understand how derivative or coextensive the journal was of the 18th and 19th travel, travel and adventure, colonial and imperial literary, cultural and scientific journals and magazines. It will also examine how the journal and *Transition* enacted, constituted and contested the colonial library and postcolonialism. In this way the study will analyze how the two literary magazines depart from merely simulating the cultural and literary formulations of the metropolis. The broader aim is to analyze the for their discursive and ideological relationship to colony and empire, and postcolony at the different moments of their productions and circularities. The study will particularly analyze the two literary magazines to explore what happens to colonial and postcolonial institutions, apparatuses, and frameworks when subsequently they operate outside their initial cultural or social ecologies.

Because *Uganda Journal* was founded as a journal of literature, culture and science in the colonial era, and the latter was founded as a literary magazine of decolonization, national independence and (it may be intuited) postcolonialism, this especially makes it important for examination in relation to the colonial library and postcolonialism respectively. Likewise, this raises for each of them the question of what kind of literature, science, and culture that *Uganda Journal* and *Transition* promoted, and what kind of claims they made in the name of literature, culture and even science. By asking the question in this manner the study intends to examine the two literary journals in relation to colonialism and empire, decolonization, national identity and transnational cultural flows and exchanges. Also, this raises the question of the discursive frameworks, apparatuses and propensities that each of the two literary and cultural magazines engaged to achieve their objectives during the days of colony and empire, as well as in the days of decolonization, national independence and postcolonialism. This also prompts the question of the colonial and the imperial, as well as the postcolonial and the transnational cultural apparatuses that *Uganda Journal* and *Transition* mobilized, claimed, and used to its end of extending, questioning, and even, possibly, debunking the colonial library and the new postcolonial identities after independence. This also raises questions about the import of the discourses and ideologies constituted and purveyed in and through *Uganda Journal* and *Transition* respectively: how constitutive were, or have been the colonial, imperial, and even postcolonial metacommentaries of the two literary journals? Or, stated a little differently, how did the two literary journals engage with the colonial library, and how exactly can it be shown that they foreshadowed or even enacted forms of the 'empire writing back' (Ascroft et al, 1992), and with what implications? In what ways did their discourses reflect, express, extend or interrogate the colonial library or the theoretical claims of postcolonial theory? Asking these questions derive from the assumption that the discourses of such colonial and postcolonial literary and cultural journals and magazines

express, or even betray anxieties, nostalgia, and even aporias relating to colonialism and postcolonialism that were, or are still central to their intellectual and material productions, disseminations and discursive articulations of colony and empire, or metropolis and periphery. In this way then the study will examine how their discursive modes of constituting of the colonial library extended or terminated with their engagements, if any, with the project of debunking of empire and colony. In the proposed research the main aim is to examine and to describe not just the shifts over time in the two journal's formulation, constitution, and enactment of their editors' and patrons' interests, but also to show how their rhetoric is situated in the contexts of colonial and postcolonial Uganda, and in the broader field of their transnational productions, circularities, and receptions.

One interest in this proposed research is to examine the literary and cultural magazine for its discursive, formal, and ideological modes of constituting and embodying the colonial library and for enacting postcolonial theory. The interest revolves around what majorly differentiates the colonial library from the postcolonial theoretical dispensation as constituted or enacted in the literary magazine for their differences, as well as their intertwining and overlap. The question for example may also be posed in terms of the intersections, aporias, and differences between the colonial archive and postcolonial theory in literary and cultural magazines that straddle the spaces of colonialism, decolonization, and postcolonialism, as is the case for instance, with *Uganda Journal* and *Transition*. As such the proposed research will analyze the questions that are raised for *Uganda Journal*, a journal of the British colonial elite and establishment in Uganda. This includes the ways in which as an embodiment of the colonial library, its discourses might be said to contradictorily prefigure, foreshadow, and enact colonialism and empire in juxtaposition to the ideologies of decolonization and postcolonial nationalism. This raises the question of how constitutive *Uganda Journal* is of the colonial library, especially what to make of the possible fragmentation it labors on the colonial library in the latter's articulation of colony and empire. The study will also analyze *Uganda Journal* for its enactment of the colonial library in ways other than singular, linear, or evolutionary forms, making it a continuously flux site of contradictorily inventions of colonial and subsequently postcolonial traditions. The study will also explore the implications of this for literary and cultural magazines that straddle such a seemingly conflicting range of temporalities and spaces as those of colonialism and postcolonialism. The proposition of the study is that approaching the discursive articulations of *Uganda Journal* and of *Transition* in terms of the colonial library and postcolonialism is with the understanding that they are particular sites at which contradictory constitution of colony and empire occur. This approach promises to highlight and to open further space for relating to the discourses of literary magazines to the temporality and the space of the colony and postcolony.

In apparent contrast to *Uganda Journal*, studying *Transition* in terms of the colonial library does not at first seem to be the most immediate issue compared to the question of its postcolonial propensities. And yet, closer examination seems to suggest that this is not

entirely the case. Founded in 1961 on the eve of British colonialism in Uganda as a neo-avant-garde literary magazine, on the surface of it *Transition* may at first seem so different from *Uganda Journal*. The proposed study postulates that the differences notwithstanding, the intersections and overlaps between the colonial library and postcolonial propensities in *Transition*'s claims, actual or putative, as a counterpoise to the colonial library, merits closer examination to show how it is constitutive of the claims that it makes. Whichever way one views it though, what is important is that for a literary magazine of obscure inception that grew phenomenally into an influential site and means of public debate - and notoriety perhaps - nationally and globally within the ten years of its publication in postcolonial Uganda, *Transition* illuminates several issues about the relationship between the concept of the colonial library and postcolonial theory. To that end, the proposed study will examine how although *Transition* might at first stand in marked contrast to *Uganda Journal*, the range of conceptual or theoretical commonalities or intersections between them suggests the contrary. Firstly, both *Uganda Journal* and *Transition* were founded and run as literary and cultural journals in colonial and postcolonial Uganda respectively. In short, both were, or have been, closely associated at the level of content and form with Uganda's colonial and postcolonial pasts and presents: as literary and cultural magazines, both are inevitably implicated in the institutions, the processes, and the ideologies of the colonial library as well as in some level of decolonization, and postcolonial nationalism.

In using the notion of the 'colonial library' and postcolonial theory to study *Uganda Journal* and *Transition*, I draw from Foucault's (1980) concept of power and knowledge to examine the particular discursive constructions of colonial and postcolonial subjectivity in the two literary journals. The interest is to examine how, as particular sites, genres, and discourses engaged in the productions, constituting and the dispersal of colonial and postcolonial knowledge forms, the two literary magazines enact forms of cultural and related power. This approach allows for the thinking through of the two magazines' articulation of difference in their colonial and postcolonial situations and circuits. Broadly then, the proposed study will also compare the different engagements using Foucault's model of power and knowledge to explore the ways in which the different or even diverse foundational and ideological orientations contribute to their modes of constituting as well as contesting the colonial library and postcolonial national identity, and postcolonial theory on the other. The broader significance of all this is stems from the fact that their differences apart, historically and ideologically, both journals are implicated in the project of the colonial library and postcolonialism. What this also further suggests is that studying the two publications in view of the colonial library and the postcolonialism promises to show the intersections and negotiations that take place between the two theories.

That the founding editor of *Transition* initially imagined it along the lines of *Black Orpheus* and *Presence Africaine* suggests that the journal was simultaneously aligned to the colonial library, anti-colonial nationalism and decolonization, and to postcolonial national and

transnational identity enactments. This also suggests that examining *Transition* will highlight the simultaneity of the colonial, the national, pan-African, and transnational literary cultural and literary politics of its times during its first decade in Kampala, Uganda. If so this would also highlight the particularities of the social and cultural complexity of such belletristic forms. It would also illuminate a complex relation that the belletristic forms have with the colonial library and postcolonial identity and theory on the other. For instance, *Transition's* entanglements with the cold war cultural politics illustrates how even such small literary magazines often operating from the postcolonial hinterlands, far removed from the imperial metropolis, are able to be drafted to the service of complex or knotty global cultural exchanges and flows that link them to the local, the national and the transnational (see Benson 1986, Saunders 1999). Further still, considering *Transition's* apparent simulation and interrogation of empire along the lines of *Presence Africaine* and *Black Orpheus* highlights the simultaneity of its relation to the colonial library, decolonization, and postcolonialism. This poses several theoretical questions like what it meant or amounted to for its discourses and ideologies. Also, if this highlights how *Transition* as a literary and magazine review was able to shape the events of its times, the question that remains to be asked in this research is the extent to which it may be read as a product of its times. Viewed in the context of postcolonial Uganda this raises the question of the ways in which *Transition* shaped and was shaped by its times. And if this implicates the discourses and the ideologies of *Transition* more than *Uganda Journal* in decolonization, nationalism and trans-nationalism, still this should not lead to a reading of the latter outside these parameters. Even, then this is not exactly a given: what seems to unite them is their various locations in the trajectory of the colonial library and their orientation to postcolonialism. Secondly, because both journals were engaged in literary and cultural enactments of colonialism and postcolonialism, the study will examine their roles in the invention of tradition, and the import this has or had for their genres, discourses, and ideologies.

Examining *Uganda Journal* and *Transition* as literary and cultural journals and magazines in relation to the colonial library and postcolonialism gives opportunity for examining how their discourses mark, express, and illustrate their colonial and postcolonial universes. This includes their modes of parlance, anxieties and even nostalgias. The study will thus analyze constitutive discourses of the colonial library and postcolonialism in the two publications. To that end, if *Uganda Journal* and *Transition* variously negotiate, extend, interrogate, and even represent the colonial library, this also raises the question about the ways in which its discourses project and mediate the sea-changes of colonialism and empire, metropolis and periphery, decolonization and postcolonialism. Also, at stake is the question of such seemingly disparate paradigms, discourses and ideologies mediated under the rubric of the colonial library and postcolonialism are articulated in the two reviews. The guiding assumption is that from inception through and beyond the interwar period up to independence (1933-61), *Uganda Journal* maps and negotiates the various contours of the colonial library and postcolonialism.

That *Transition* was initially modeled along lines of *Black Orpheus*, and considering the latter's link to *Presence Africaine*, the literary and cultural magazine that was affiliated to the French imperial metropolis, raises questions about its possible anxieties, apologies, and subversions of colonial and postcolonial imaginings over time that are also worth attending to. The assumption of the proposed research is that in spite of its decolonization propensities, *Transition's* postcolonial orientations entail certain connections with the colonial library. Conversely, the proposition of this research is that likewise, given its colonial foundation, to study *Uganda Journal* only in terms of the colonial library without attending to its anticipations or even enactments of decolonization and postcolonial nationalism, would be to neglect its subversive features and orientations to the colonial library that signal or anticipate postcolonialism. The proposed study will therefore examine how the colonial discourses, and particularly the colonial anxieties of *Uganda Journal* might be read for their betrayal of the decolonization and postcolonial propensities at work, even from within the frameworks of the colonial library. The question that this raises is how variously *Uganda Journal* and *Transition* articulate, constitute, and relate to the colonial library and postcolonialism. The argument of the proposal is that analysis of *Uganda Journal* and *Transition* as particular literary and cultural discourses in, and of colonial and postcolonial Uganda, will illustrate the imbrications of the colonial library and the postcolonialism in the long trajectory of colonial and postcolonial encounters. How then, and with what outcome do the two seemingly disparate literary and cultural magazines, and the two seemingly disparate concepts, the colonial library and the postcolonial question relate to each other? In the case of *Uganda Journal* for instance, the proposed research will examine how its productions, discourses and circularities relate to colony and empire - and the colonial library - on the one hand, but also to anti-colonial nationalism, decolonization, and postcolonialism. The question at stake is how the two magazine's differential histories and ideologies still tie them to the cultural project of modernity and how their literary and cultural spaces in the Ugandan colonial and postcolonial hinterland, variously implicate them in enactments of empire and metropolis, as well as postcolonial nationalism, if not more. In all this then, the study will be analyzing how the colonial library, national literature, and the postcolonial critique of culture are variously transacted in *Uganda Journal* and *Transition*.

The key question that arises in the study is the intersections of the literary and the political in *Uganda Journal* and *Transition*, and what it means to examine them from the lenses of the colonial library and the postcolonialism question (see Gikandi 1996, 1998, Desai 2001). Also, because the two reviews engage in a range of literary, critical and other enactments of modernity, this implicates them in cartography of empire and colony, metropolis and periphery, as well as decolonization and the postcolonial nation. But this would be far from complete short of examining them as enunciations by particularly situated enunciating subjects that are also located at particular spaces and temporalities: the contingent and simultaneous nodes of empire, colony, decolonization, and postcolonial nation. This also raises the question about what it might mean to treat and to examine such spaces as sites for

articulations of contradictory and even problematic modernities in colonial and postcolonial times in Uganda and by extension Africa. This would also raise the question of what it means to analyze the literary magazines in terms of the colonial library and postcolonial theory. It also raises questions about the literary journal's configurations of the literary, the cultural, and the scientific in their particular spaces of colony and postcolony.

'Between' Uganda Journal and Transition

Framing the title of the study in terms of “ ‘between’ *Uganda Journal* and *Transition*” promises to broaden both the conceptual and analytical field under consideration, beyond only the period of study. It would also broaden the range of activities that in the two reviews are designated as literary or cultural or even scientific. Alongside all this it raises the question of taking *Uganda Journal* and *Transition* as literary and critical reviews that set out to designate the domains of the literary, the cultural and the scientific. This question may also be stated in terms of the designations that the two reviews make of the literary, cultural and even scientific, and with what implications. For instance this would also entail considering the role and place of the East African Literature Bureau (1947- 1970s) in the promotion of the literary in Uganda and East Africa in the period of decolonization and during the postcolonial eras. At stake was the Literature Bureau's ideas of literary transfers from European nations to the colonies in the twentieth century (see Ellerman, 1994, Colonial Office 1949). A similar or comparable example is to be found in Isabel Hofmeyr's (2006) work on the circulation of Bunyan's *Pilgrim's Progress* through multiple and complex context and into some two hundred languages. These illustrate the role and the interest of the Christian missions in literary translation, shepherding and transfers from the metropolitan centers to the peripheries, which sometimes produced remarkable and unexpected outcomes. The notion of a literature bureau filtered in the interests of the colonial and the Christian civilizing missions illustrates the missions' interest in maintaining close control in the literary as a resource for its civilizing missions. One particular case in the Ugandan literary history is quite revealing: whereas The East African Literature Bureau was happy to publish Okot p'Bitek's *Lak Tar* in 1953, it subsequently rejected his *Wer pa Lawino* manuscript because, as Okot p'Bitek would put it, the Bureau was crowded with missionaries and their followers (see Lindfors 1976: 136). A related issue stemming from the ‘between’ *Uganda Journal* and *Transition* concerns other literary magazines and journals that may also be considered in the study, like *Penpoint* (1958-70), *Makerere Journal*, and *Dhana* (1971-present), the literary magazines of the Department of English (subsequently Literature), Makerere University (see Machpherson 1999).

Theoretical Framework and Literature Review

One pertinent issue that currently occupies African studies concerns the status and the modes of knowledge production. In this study the intention is to examine and analyze the literary magazines in relation to the question of cultural modernity. In this regard the study draws from Mudimbe (1988), Appiah (1992) and Mbembe(1995) among the several, who have called attention to the perennial ‘othering’ of Africa in, or through the lenses and history of Western epistemology from Enlightenment on. This has forced Mudimbe (1988: ix) to frame the issue in the following terms: “to what extent can one speak of an African knowledge, and in what sense?” Mudimbe in underscoring the sociohistorical origins and epistemological contexts of discourses further states the connections between the epistemologies that make discourses not just possible. In the proposed study of the two literary journals, the aim is to examine the ways and the import of the relationship between the two literary reviews and the colonial library. At stake in the question are issues of African knowledge productions and circularities. The significance of this stems from apparent indifference or inattention to the literary magazine in African literary and cultural studies scholarship. Further to this though, this study is a response to the particular ways in which the theories and the critical traditions generally privilege the modern literary genres at the expense of much else (see McKenoe 1987, Watt 1964). Thus in wrestling with the problematic of the discourses that invent African societies and cultures and people as ‘something else’, this also study draws from Mudimbe’s (1988: ix) encouragement to interrogate the modalities, significance, and strategies that are often used for constructing knowledges about Africa for examining the colonial and postcolonial literary magazine. Mudimbe also raises a number of pertinent issues regarding what makes the classical issues of African anthropology or history possible. This in addition to the systems of knowledge in which major philosophical questions have arisen concerning the form, content, and style of ‘Africanizing’ knowledge. He is also equally concerned about the status of traditional systems of thought and their possible relation to the normative genres of knowledge. In the proposed study the intention is to extend Mudimbe’s probing questions to the examination of *Uganda Journal*, the colonial journal and society, to explore what answers it may yield to these questions; it will also analyze *Transition* for the postcolonial African knowledge productions. In all this the study will be responding to the issue of African subjectivities in literary discourses, and more particularly in the two literary magazines selected for study. The issue of subjectivity touches particularly on what Mudimbe (1988: x) and others have also raised in terms of who speaks about, and who has the credentials to speak, produce, describe and comment on these knowledge forms. In this regard the study draws from Ann Anagnost’s (1997: 4) *National Past-Times: Narrative, Representation, and Power in Modern China* to turn attention to the question of subjectivity that “requires the presence of an enunciating subject.”

In a critique of Benedict Anderson’s (1991) rather transcendentalist notion of the nation as an imagined community, Anagnost (1997: 1-4) invokes Chatterjee (1986, 1993) to make

an anti-transcendentalist argument to the effect that modern nations of Asia and Africa are constituted on the principle of difference, founded on their cultural particularities, and are in fact contingent, discursively constructed, and are ordered by symbolic and imaginary figures that cannot be fully assimilated to any unifying logic. In the study of the two literary reviews, the interest is to further examine how they posit themselves in relation to the discourses of the nation as well. In this study of literary magazines focus will also be given to the ways in which the discourses of the nation are variously articulated in the colonial postcolonial contexts, and attempts will be made to relate them to the broader contexts of culture and colonialism in which this was being enacted in the two journals. Likewise the examination of the two journals in terms of the national library and postcolonialism will seek to relate the ways in which not just literacy, but also literariness and culture are variously mobilized to either deny, thwart or to construct colonial and postcolonial national or other subjectivities in the space of the nation. The question of the enunciating subject evokes the issue of agency as well. In the study the interest is to examine the two journals in terms of the agency with which their editors, authors, and patrons articulate identities in the space of the colonial library or the postcolonial nation as well.

Henry Louis Gates' (1988: xx) argument about the apparent lack of scholarly sophistication in developing theory suitable for the study of African and African-American literature is germane to the study of the literary journals, and provides space for developing a critique of African literary studies and African studies' apparent inability to move beyond Western epistemologies and formulations for the study of African realities and phenomena, in perennial preference to say the canonical genres at the expense of the literary magazine. In cautioning against abuses of critical discourses in philosophy and in literary studies, Gates urges against the use of such postcolonial legacies that first require that one should show that African literature is worthy of study because it is fundamentally the same as European literature. It is in the light of all this that this study will be mindful of the legacy of Western scholarship without binding itself to its limitations as well.

In line with the above argument the study draws from Simon Gikandi's (1996: 4) observation that postcolonial theorists have expended a lot of time on how readers mediate colonial texts, but have not given as much attention to the work of figuring the conditions of possibility of such texts. Likewise it will draw from what Gikandi (1996: ix) highlights at the ways in which although formerly colonized people had initially fought against colonial domination, nevertheless they have also heavily invested in its cultural institutions that were closely associated with colonial domination, like English, Shakespeare, and cricket. The aim will be to examine the ways in which literary magazines align themselves to, or negotiate them spaces in the light of the Western literary institutions and practices that shape them. This is the light in which the study will examine the two journals using the concept of the colonial library and postcolonialism.

To the extent that *Uganda Journal* may seem more constitutive of the colonial library than *Transition*, the study will examine the particularities of such claims for evidence rather than operating with assumptions. This is especially so, if considered in the view that even when *Uganda Journal* and *Transition* are separated by their particular histories and actors, still both are engaged in forms of cultural enactments of modernity. Even then this does not remove the fact that they are variously co-joined to the metropolis, colony, and postcolony (see Gikandi xi). Regarding the manifestations and embodiments of the imperial in the discourses of the two literary and cultural journals, the study will analyze them as hegemonic cultural forms and enactments that contingently engage with the imperial, colonial, and postcolonial centers. The two literary and cultural magazines will also be examined for their colonial and postcolonial enactments of the republic of letters (see McDonald 2011), against the evidence that the colonial and postcolonial regimes were not always well-disposed to such developments except when moderated or regulated by its apparatuses, whether the East African Literature Bureau, censorship laws, or other. In this regard Uganda Society and *Uganda Journal* highlight Gikandi's concern with the ways in which formerly colonized people heavily made different forms of investment in the colonial library, and even reinvented them into useable pasts. Both *Uganda Journal* and *Transition* particularly highlight how the colonizer and the colonized differentially utilize the colonial library in the service of their protestations or filiations with colonial rule and its cultural institutions. This therefore raises the question whether the cultures institutions and forms created by colonial rule had undergone epistemic ruptures, or whether, in fact behind the mask of decolonization lay powerful political and economic structures established by the colonizers and strengthened by decolonization (see Ascroft, Griffiths, Tiffin 1992) Against the view that the culture of colonialism had undergone some radical transformations since decolonization, this study will analyze the narratives and the tropes of *Uganda Journal* and *Transition* for their extensions, and or disruptions of colonial culture from the colonial periphery, from between the interwar years (1933) through to decolonization and national independence and after. It will also examine how its narratives and tropes extend or destabilize the official histories of colonialism and empire, and even postcolonialism. It will also examine how, rather than merely showing that the postcolonial condition emerged in the spaces of colonial failure, the narratives and tropes of *Uganda Journal* engage in forms of decolonization, nationalism, and postcolonialism and multiply articulate and even interrogate the colonial library from the colonial periphery. In this way the study intends to show, in line with Prakash (1995: 3-17), some of the theoretical limitations of assumptions that modern colonization instituted only enduring hierarchies of knowledge and that there were only ideological antagonism between colonial and postcolonial narratives and ideologies. In a way the study also hopes to examine what it means to examine and to document the instances in the colonial library, when its discourses of the colonizers and the colonized are not only enacted at the level of resistance to colonial rule only. In this way the study will analyze the colonial library as a site at which both colonizers and the colonized often find themselves multiply or simultaneously affiliated, or even in opposition with the colonial library and hierarchy.

If as Gikandi (1996: xx) points out, strong detestation of colonial rule did not always translate into rejection of its institutions, then it is incumbent to also examine the particular ways in which both colonizer and colonized sometimes used the same spaces like *Uganda Journal* and Uganda Society to enact the efficacy and the authority of colonial culture. This is one key basis for examining the role and place of the literary journal and magazine. The broader aim is to understand how this was executed or realized, and how the possible uses of the notion of colonial library and postcolonial theory for examining this. Even then this position is not entirely shared, considering for instance the rather nativist position of Ngugi wa Thiong'o (1973, 1986, 1998) or Obi Wali (1963) regarding the language of African literature that designate African literature in terms of African rather than European languages. In plotting the cultural history of the literary magazine in African literature, Simon Gikandi's (1996: xx) position that "Postcoloniality is perhaps the interpretative moment when the complicity between such colonial and nationalist moments is recognized without guilt or recrimination."

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