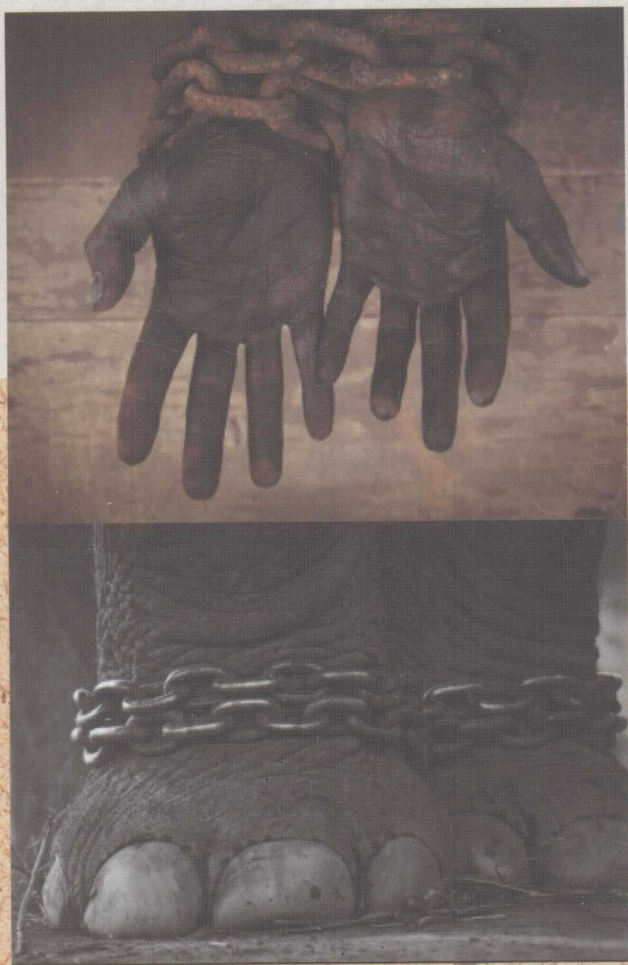


● 姜礼福 著

动物与帝国主义：

英语文学中的后殖民动物研究



南京大学出版社

中央高校基本科研业务费专项科研项目
江苏省教育厅高校哲学社会科学基金指导项目
江苏省“十二五”高等学校重点专业建设项目

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图书在版编目(CIP)数据

动物与帝国主义:英语文学中的后殖民动物研究/
姜礼福著. —南京:南京大学出版社, 2013.5
ISBN 978-7-305-11399-4

I. ①动… II. ①姜… III. ①小说研究—英国—英文
②小说研究—美国—英文 IV. ①I516.074②I712.074

中国版本图书馆 CIP 数据核字(2013)第 087529 号

出版发行 南京大学出版社
社 址 南京市汉口路 22 号 邮 编 210093
网 址 <http://www.NjupCo.com>
出 版 人 左 健

书 名 动物与帝国主义:英语文学中的后殖民动物研究
著 者 姜礼福
责任编辑 孟庆粉 刁晓静 编辑热线 025-83592409

照 排 南京紫藤制版印务中心
印 刷 南京京新印刷厂
开 本 787×960 1/16 印张 12.75 字数 215 千
版 次 2013 年 5 月第 1 版 2013 年 5 月第 1 次印刷
ISBN 978-7-305-11399-4
定 价 26.00 元

发行热线 025-83594756 83686452
电子邮箱 Press@NjupCo.com
Sales@NjupCo.com(市场部)

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序

程爱民

在人类文明和文化发展史中,人与自然的关系一直是个核心问题。粗略地说,这一关系经历了三次根本性的变化。原始社会时,人类对自然充满了敬畏,因为那时人和地球上的其他生物一样要依赖自然而生存。人类崇拜自然,并与之和睦相处。随着生产方式的发展,尤其是在工业化到来之后,一种以人类为中心的自然观开始出现。人类不断征服自然,不惜以掠夺自然为代价积聚财富,追求安逸奢侈的生活。这种征服和掠夺不断持续至今,人类才突然发现,我们这个“地球村”的生态环境的恶化已经越来越严重,而对自然的破坏也将最终意味着人类的毁灭。至此,人类才不得不重新审视人与自然的关系,逐步意识到要停止对自然的征服,走向与自然和谐共存之路。在人类自然观发生这一新的转变之时,生态思潮和运动于19世纪末20世纪初首先在西方拉开了大幕,至20世纪后半叶已经在全世界开展起来。^①

与生态哲学相比,生态批评的兴起要晚得多。哈佛大学教授劳伦斯·布伊尔(Lawrence Buell)在《生态批评暴动》(*Ecocritical Insurgency*, 1999)中指出,生态批评或“文学与环境研究”(literature-and-environment studies)运动兴起于20世纪90年代。“尽管这个词(生态批评)二十年前就发明出来

^① 根据西方许多生态批评家的观点,人类对自然的态度和观念早在19世纪就出现了变化:即从征服自然转向生态平衡。马克思·奥尔斯莱格(Max Oelschlaeger)指出“就在梭罗去世(1862年)和缪尔去世(1914年)间的52年中,荒野和其定义发生了很大变化。从广义上解读,荒野包括自然界的生物和非生物。1872年成立的美国第一个国家公园黄石公园,还有类似1892年成立的塞拉俱乐部这样的自然保护组织的产生都证实了这种改变。”(3)

了^①,尽管对于和自然观念、荒野、自然科学以及各种空间环境相关的文学文本与运动的批评性阅读已经持续了半个多世纪,但只是在最近十年里,与环境相关的文学研究才一跃而显现为一场大规模的批评暴动。”

1996年美国出版了一本书叫《生态批评读本:文学生态学的里程碑》(The *Ecocriticism Reader: Landmarks in Literary Ecology*, 1996)。作者当时是一位名不见经传的年轻学者,名叫彻瑞尔·格劳特菲尔蒂(Cheryll Glotfelty)。然而她写的这本书现在已成为生态批评的奠基之作。她在此书前言中给生态批评下了一个定义至今仍被许多人引用:“生态批评研究文学与物理环境之间的关系。正如女性主义批评从性别意识的视角考察语言和文学,马克思主义批评把生产方式和经济阶级的自觉带进文本阅读,生态批评运用一种以地球为中心的方法研究文学。”生态批评已成为当今全球最活跃的文学批评之一,并与其他一些文学批评理论或范式相结合,形成了一些多元文学批评理论或方法。

20世纪末,后殖民批评出现了“环境转向”,正好与生态批评整合,成为一种新的跨界性的研究视角和批评学说。后殖民生态批评将人与人、种族与种族之间的关系及人与自然之间的关系相互参照,希冀揭示种族主义、白人中心主义、物种主义、人类中心主义等二元对立观念之间的深层联系,解构白人对其他种族、人类对其他物种和自然、自我对他者的压迫范式,勾勒人与人、人与自然的和谐共存、诗意共栖的理想愿景。20世纪80年代,西方人文社科研究在后人文主义语境下出现了一个所谓的“动物转向”(animal turn),形成了动物研究(animal studies)、动物批评(zoocriticism)的研究视角和批评理论。文学批评中的动物研究、动物批评旨在考察作品中动物意象的文化内涵和镜像功用。后殖民批评又与动物批评结合,着重审视文学作品中人与人、人与动物、人与自然之间关系的后殖民性,为文学批评提供了独特的批评视角和理论工具。

姜礼福自博士阶段学习以来就从事生态批评、后殖民批评和动物批评

^① 1978年,美国学者 William Rueckert 在 *Iowa Review* 第9期上发表“Literature and Ecology: An Experiment in Ecocriticism”一文,首次使用 ecocriticism 一词。

等相关研究,其新作《动物与帝国主义:英语文学中的后殖民动物批评》是他几年来最重要的研究成果。该书运用后殖民动物批评的视角解析了20世纪末、21世纪初来自加拿大、印度、南非等五位作家的五部英语小说中动物意象的文化内涵和符号指涉意义。选取的小说其共同点在于作家的后殖民作家身份以及小说的后殖民语境色彩。在此书中,姜礼福博士首次提出“动物帝国主义”这一原创性概念,并以这一概念为主轴从三个方面阐释了动物与殖民进程、帝国主义错综复杂的联系,剖析了帝国主义的政治、文化和生态层面,梳理了动物与帝国主义、动物与文化帝国主义、动物与生态帝国主义之间丝丝入扣的关系。在具体分析中,姜礼福重点考察了动物意象折射出的作家的反殖民意识和生态思想,富有创见地运用了《逆写帝国:后殖民文学的理论与实践》中“逆写帝国”(The Empire Writes Back)这一概念,分别以“动物逆咬”(The Animal Bites Back)、“动物逆哮”(The Animal Roars Back)、“动物逆视”(The Animal Gazes Back)为主题探讨了动物意象的反殖民性和对殖民主义三种不同的反抗范式,同时阐释了动物帝国主义的三重内涵。

姜礼福博士于2008—2009年在英国谢菲尔德大学留学期间,专注于后殖民生态、后殖民动物学说的研究,阅读并收集了大量相关研究资料,有了较充分的学术经验和理论积累,为本书的写作奠定了坚实的基础。该书视角新颖、结构巧妙、分析深入、内容充实、结论令人信服,表明作者具有扎实的理论功底、宽阔的研究视野和灵敏的研究嗅觉。该书是国内第一部将后殖民批评、生态批评和动物批评糅合起来开展批评解读的著作。难能可贵的是,作者不仅娴熟地运用文学批评理论,而且提出了一些原创性的文学学术语,受到后殖民批评、后殖民生态批评领域著名理论家Graham Huggan教授的肯定和高度评价,相信该著作对后殖民生态批评、动物批评、后殖民动物批评等学说的理论或方法构建以及其在中国的传播都有重要意义,并对相关批评实践有重要的借鉴价值。

今天,我们许多人对看似与己无关的自然万物十分漠然,只有在大自然最为壮观的时刻才会注意到它的存在:或是狂风暴雨,激浪排空,或是春芽吐绿,秋叶炫目,又或是夏暑恼人,冬寒难耐。对我们多数当代人而言,真正知道和了解自然是一个沉重的话题。我们对自然越来越陌生。日复一日,

我们在空调房的舒适中已经忘记了阳光的温暖;夜复一夜,我们在明亮的电灯下生活,仰望星辰的时间却是少之又少。我们不关心自然或周围的环境,我们许多人的生活完全是以自我为中心的。不幸的是,我们为此付出的代价远比得到的多。因此,我也相信姜礼福博士的新作也能从学术的层面去促使人们进一步思考人与自然的关系,从而更加关爱自然万物、关爱人类本身!

2013年5月于南京

Preface

In addition to the linguistic, performative, and affective turns, recent advances in the human sciences have also introduced the animal turn. What the term refers to is a way of thinking that questions the role of the human as the master of the universe as once stipulated in the metanarratives of modernity and the Enlightenment and pays attention to the various roles of non-humans. This change is reflected in the keen interest in animal ethics and human-animal studies, fields of research which address the various ways in which the place of animals in human culture and society is undergoing transformation. Rather than others of humans, non-human animals play a major role in contemporary human life as animal companions and often as family members, providing comfort in the conditions of late modernity. Reflecting on this change, philosopher Jacques Derrida has criticized the polar opposition embedded in the categorical human-animal division. For Derrida, the division is a problem: since the word animal is a human construct, we should talk about individual animals, “*all the living things* that man does not recognize as his fellows, his neighbors, or his brothers” (402; emphasis original). According to Derrida, all our encounters with animals are with particular animal subjects, rather than with a generalized or generic animal. What Derrida means is the dismantling of the assumptions and hierarchies of the Cartesian discourse that once centered on (Western male) human reason and considered others (women, animals, non-Europeans) as inferior.

In recent years, many scholars in all fields of study, including literary studies, have sought to present new frameworks and approaches to be able to come to terms with the change and its implications for research. Seeking to respond to this

challenge, Lifu Jiang's book—the first one of its kind to be published in China—works from the key contemporary debates in ecocritical and postcolonial literary studies to present a case for countering various forms of imperialism, political and ecological. In so doing it addresses animal representation with particular reference to postcolonial writing, a field where animals have often symbolized the colonized, or where their role has been to counter the expectations of western discourses, knowledge systems, and taxonomies. As the metamorphoses in the novels of the native American writer Louise Erdrich show, the boundary between human and animal is culturally dependent and the categories are fluid, unlike claimed by proponents of western modernity.

The Animal and Imperialism: Postcolonial Animal Studies in English Literature is a contribution to the study of Anglophone postcolonial animal texts by contemporary authors from Barbara Gowdy and J. M. Coetzee to Yann Martel, Zakes Mda, and Aravind Adiga. What the study emphasizes is the resistant role of the animal and the flexibility of the textual animal. As the close readings of the novels under study show, these textual creatures resist imperialist violence and conquest, problematize cultural colonization and the effects of colonial discourse, and counter ecological colonization. To use the study's metaphors reworking the famous idea of the postcolonial "writing back," these animals "bite," "roar," and "gaze" back, and in so doing they challenge the assumptions of what the author refers a dominant way of thinking, a "zoological imperialism." This fruitful synthesis of animal studies and postcolonial literary studies invites its readers to engage seriously in a critical understanding of the multiple roles of animals in world literature and paves the way for the development of postcolonial animal studies in China.

Jopi Nyman, Professor

Author of *Postcolonial Animal Tale from Kipling to Coetzee*

University of Eastern Finland, Finland

ACKNOWLEDGEMENTS

My deep gratitude goes first and foremost to my doctoral supervisor Professor Cheng Aimin who has offered me generous support, substantial help and illuminating guidance. I have been benefiting a great deal from his preciseness, strictness and insightfulness. I really appreciate all the work he has done for me. Without his recommendation I would not have had the opportunity to study in the English Department at the University of Sheffield in the UK or take animal studies as one of my lifetime research fields.

I want to express my sincere appreciation to my master tutor, Professor Shi Yunlong, whose unfailing and unremitting encouragement, unselfish and unconditional support always make me feel strong, confident and determined in my writing and publishing this book.

I am greatly grateful to Professor Dominic Shellard who was my supervisor while I was doing my research at the University of Sheffield. He provided me with the best facilities and conveniences available in the English Department, and his thoughtfulness, generosity and instructions have benefited me a lot, and will continue to inspire me in the future.

My sincere thanks go to the professors in the English Department at Nanjing University: Professor Liu Haiping, Professor Wang Shouren, Professor Zhu Gang, Professor Yang Jincai, Professor He Chengzhou and Professor Jiang Ningkan, from whose courses or lectures I have profited a great deal. Professor Yin Qiping from Zhejiang University and Professor Yao Junwei from Nanjing Normal University also provided expert and invaluable suggestions for my research. Their constructive criticism and insightful comments make this book a

much better work.

I also want to express my appreciation to Dr. Robert McKay in the School of English Literature, Language and Linguistics at the University of Sheffield. His course on animal studies opens a new window of research for me and the seminars he hosted are also inspiring. In addition, I should give my thanks to Associate Professor Saadi A. Simawe at Grinnell College, Iowa for his careful proofreading and invaluable suggestions.

I owe my sincere gratitude to Professor Graham Huggan at the University of Leeds in the UK, Professor Jopi Nyman at the University of Eastern Finland, Associate Professor Philip Armstrong at the University of Canterbury in New Zealand, Professor Randy Malamud at Georgia State University and Professor Deborah D. Morse at the College of William and Mary in the USA. All of these eminent scholars and experts in the field of animal studies have shown great generosity and offered inspiring suggestions for my research.

Grateful acknowledgement is made to China Scholarship Council, whose PhD Joint-training Programme sponsored my one-year study at the University of Sheffield in the UK. Besides, I am indebted to the Library of Nanjing University, National Library of Beijing, and the Library of the University of Sheffield.

I am also greatly indebted to the following foundations for their support: “the Fundamental Research Funds for the Central Universities”, No. : NR2012005, “Research Funds of Jiangsu Provincial Education Department for Social Science in Higher Education Institutions”, No. : 2013SJD750031, “Scientific Research Foundation for the Introduction of Talent of Nanjing University of Aeronautics and Astronautics”, and “the Fundamental Research Funds for the Central Universities”, No. : NR2013060.

Last but not least, I am greatly obliged to my wife Ms. Meng Qingfen for her careful, scrupulous proofreading and unfailing support while expecting our baby. My warmest appreciation goes to my parents for their deep love.

摘 要

20 世纪 80 年代以来,西方人文社会科学研究领域呈现出一种“动物转向”的趋势,众多文学批评家突破传统的象征主义阐释模式,运用各种文艺理论、从多元视角解读文学作品中的动物意象,成果斐然。但总体来说,大多数学者主要从生态批评、女性主义、伦理批评等维度对动物意象进行阐释;动物意象的后殖民批评在国外刚刚起步,尚未形成体系化和理论性的研究,国内亦尚未有学者涉足此领域。

自 1978 年萨伊德《东方主义》出版以来,后殖民主义作为一种批评理论在西方学界得到长足发展并不断完善,但后殖民理论家和学者在研究过程中一直“以人类为中心”,从而忽视了动物在殖民主义和帝国主义实践以及殖民书写和殖民话语呈现过程中扮演的重要角色,同样无法认识到后殖民书写中动物意象在强化反殖民意识和解构帝国话语中的积极作用。

在整个物质和话语实践活动中,殖民主义、帝国主义与动物之间都存在着紧密联系。欧洲白人不仅大肆捕杀殖民地丛林动物,而且惯于将殖民地居民和动物相提并论,并以对待动物的方式达到征服和控制殖民地居民的目的。同样,在殖民书写中,捕杀丛林动物成为殖民者确立霸权地位的象征性行为,动物意象成为彰显帝国身份和殖民话语的重要手段和策略。由此可知,在物质实践和话语实践过程中,帝国主义和“动物”存在体系性联系。据此,本人提出“动物帝国主义”(Zoological Imperialism)这一术语。动物帝国主义本质上是一种帝国心态和意识形态倾向,具体是指在殖民扩张过程中,欧洲白人通过捕杀殖民地丛林动物,强调殖民地居民和动物的相似地位,从而彰显自身同他们间的身份、文化对立,压榨、掠夺殖民地野生动物资源等手段,为政治征服、军事占领奠定心理和物质基础,实现文化渗透和文化控制、迎合欧洲种族和物种优越感等的所有观念、策略和方式。自殖民主

义开始,欧洲白人将印度、非洲等地视作各种动物共存的“动物王国”(这里“动物”不仅指殖民地的丛林动物,而且指被西方动物化的当地居民),并且认为这些动物应当被征服、控制和利用,这是提出“动物帝国主义”的重要前提。动物帝国主义既可呈现为社会实践,也可呈现为话语实践。西方白人与殖民地丛林动物以及被动物化的殖民地居民之间的二元对立是动物帝国主义实践和话语体系的基本范式。

反思被殖民的历史、重新审视被殖民经历带来的深刻影响以及在新时期的表征从而实现“思维的去殖民化”,这是前殖民地国家在新世纪迎接挑战、赢得发展过程中面临的重要课题。在后殖民时代,随着帝国秩序的瓦解,对前殖民地动物赤裸裸的掠夺、捕杀等行为日渐式微,但关于前殖民地动物的帝国主义相关观念在新殖民主义和全球化的大潮下不断深化。基于帝国主义与动物的系统性联系,要真正实现“思维的去殖民化”、对抗残余的殖民意识和殖民话语,必须从多维角度消解帝国主义关于动物的相关意识形态和话语。

前殖民地作家是颠覆殖民意识和帝国话语的中坚力量。本研究主要涉及芭芭拉·高蒂、约翰·马克斯韦尔·库切、扎凯斯·姆达、杨·马特儿和阿拉文德·阿迪加等五位前殖民地当代小说家,认为这五位作家在代表作中都以动物意象作为实现“思想去殖民化”的媒介和载体,认识到在世纪之交他们对殖民历史的反思以及在探索对抗殖民意识的途径和策略方面做出的尝试和努力,客观上反映了对帝国主义思想和话语的颠覆与解构。本研究运用“话语分析”、对比等研究方法,主要采用历史和文化的视角,考察动物和帝国主义之间的体系性联系,并分别以帝国主义的暴力征服、文化控制和生态压榨三个层面作为切入点,通过透视小说中的动物意象以及动物与人的关系映射出的帝国心态和权力话语,探究作家的反殖民意识和小说叙述呈现出的对帝国主义话语的多样性反抗。

针对“动物帝国主义”不同的表征,颠覆其话语亦需采用不同的反抗形式,本书的主体部分包括三章,依据“动物帝国主义”不同的呈现特征和相应的反抗形式而构建。

第一章主要通过参照殖民时期殖民主义者对殖民地动物的暴力征服反

观所选取小说中动物意象呈现出的对动物帝国主义话语的极端式反抗。本章首先结合后殖民理论家弗朗茨·法依关于“暴力”概念的阐释探究帝国主义的暴力征服和殖民地动物的捕杀行为间的结构性联系,认为捕猎动物成为殖民者确立自我身份和优势地位的象征性行为,同殖民主义者的军事、政治征服相辅相成。接下来,本章主要运用历史考察、文本参照和对比的方法,结合具体文本分析在后殖民语境中印度老虎、欧洲狗、非洲大象和法国土狼等动物意象所反映出的对帝国主义暴力征服的一种回应和极端性对抗。

第二章集中探究后殖民语境下,动物意象在重写、消解和颠覆动物帝国主义文化话语中的重要作用,并探究动物意象所反映出的复杂文化冲突和矛盾,这种矛盾和冲突在本质上是对动物帝国主义权力话语的一种矛盾性反抗。本章将动物帝国主义话语中的话语实践行为和文化控制具体化,从四个角度探究动物意象所体现出的对“动物帝国主义”文化渗透的反抗,即以消解英语的强势地位使殖民者丧失压迫殖民地动物的重要工具,以“僭越动物”模糊白人和动物的界限作为消解白人文化身份、颠覆白人和“动物”二元对立的手段,动物园作为反映和消解殖民权力话语的文化空间,动物寓言作为消解殖民话语的重要手段等。同时,动物帝国主义的文化策略使得第三世界国家居民陷入无主、无根和无话语权状态,并在一定程度上接受西方文化,因此,后殖民语境反映出的对动物帝国主义的文化反抗往往显现出矛盾性特征。

第三章主要探究“动物帝国主义”权力话语框架下,生态帝国主义呈现出的生态入侵、造成的生态危机以及小说叙述中动物意象反映出的对殖民话语的温和式反抗。作为动物帝国主义重要层面的生态帝国主义使殖民地原有的生态思想和生态环境遭到破坏,重构并恢复人与动物的和谐是反抗“动物帝国主义”生态层面影响的重要手段,而在后殖民批评和生态批评的融合中探究动物意象反映出的后殖民生态思想是达到反抗目的的有效策略。本章首先探究了动物和生态帝国主义的关系,然后结合小说文本运用后殖民和生态批评的相关概念以及兰迪·马拉默德提出的动物伦理从四个角度阐述作家通过在叙述中传达出后殖民生态思想而达到反“动物帝国主

义”生态话语的目的;同时,本章还分析了后殖民生态思想的局限性。

总之,西方白人和殖民地动物的二元对立是殖民主义话语和权力体制的一个基本范式,在殖民主义精神内核演化为“动物帝国主义”,因而要想在前殖民地国家根除殖民意识和话语残留,必须打破欧洲白人和殖民地丛林动物以及被动物化的殖民地居民的二元对立模式,颠覆“动物帝国主义”思想。总体来讲,本研究具有积极的理论构建意义和现实意义。一方面,本研究通过文本细读探究反抗“动物帝国主义”的策略和途径,同时,以逆向思维的方式揭示“动物帝国主义”话语,形成一个完整的理论框架,为后殖民批评视角分析小说动物意象提供一定的理论支持和借鉴。另一方面,从动物帝国主义的政治、文化、生态等层面和后殖民动物塑造的关系进行分析,探究极端式、矛盾性和温和式等多种反抗形式对占主导地位的“动物帝国主义”话语体系的冲击、颠覆,无疑对于建立一个和谐的世界秩序、社会秩序和生态秩序有积极的现实意义,但同时我们必须看到不同形式的反抗话语皆存在一定的局限性,因而,必须根据不同国家、不同种族、不同文化的具体情况采取灵活的反抗策略。

ABSTRACT

The “animal turn” in the research of Western humanities and social sciences in the 1980s has brought about a breakthrough in literary studies. Researchers have been probing animal images with a range of critical theories. However, the study of animal representation from the postcolonial perspective has just emerged in the West, and no systematic or theoretical research has been conducted. In China, no researcher focuses on the analysis of the postcolonial animal representation hitherto.

Since the publication of *Orientalism* by Edward Said, as a critical theory, postcolonialism has undergone remarkable development. However, postcolonial critics have been, and remain resolutely anthropocentric. They neglect the vital role that animal imagery plays in the practices of colonialists and imperialists, colonial writing and the construction of colonial discourse, and further fail to discern its positive role in the construction of anti-colonial discourse and the decolonization of the mind in the postcolonial contexts. Through close reading, this book aims to make some tentative explorations into the theoretical construction and analytical strategies in terms of animal studies with postcolonial critical approach.

Whether as a material practice or discursive practice, imperialism is closely linked with animals; what's more, the association is systematic. Based on this fact, a new term “zoological imperialism” is introduced. Zoological imperialism is essentially a kind of imperial mindset and ideological inclination. Specifically, it refers to all the conceptions, strategies and means to make psychological preparation and lay material basis for political conquest and military occupation, to accomplish cultural penetration and domination, to cater for the sense of racial and species superiority, based on the European whites' hunting and slaughtering jungle animals, reinforcing the disparity between them and the colonised in terms

of identity and culture by highlighting the similar position of the colonised and the animal, and exploiting and plundering the wild animal resources in the course of colonial expansion. It is a crucial presupposition to put forward the term of “zoological imperialism” that from the onset of colonialism, the European whites consider India and Africa and the like as an animal kingdom replete with diverse animals which need conquering, dominating and using. The binary opposition between the white westerners and the jungle animals and the animalized native peoples in colonies is the fundamental discursive paradigm of the zoological imperialism.

In the postcolonial epoch, with the collapse of the Empire, the material practices of colonialism directly involving the animal in colonies cease to exist; however, the once-colonised countries are still haunted by the imperialist ideology in terms of the animal, which has persistently obtained new forms in the contexts of globalization.

The writers in once-colonised countries are the pivotal intellectuals who attempt to subvert the imperialist discourse. From the postcolonial perspective, my research aims to investigate three different modes of resisting the imperialist discourse by examining the cultural implication of the animal images in the following masterpieces of five novelists from former colonies based upon the systematic connection between colonialist practices and animals: Barbara Gowdy's *The White Bone* (1998), J. M. Coetzee's *Disgrace* (1999), Zakes Mda's *The Heart of Redness* (2000), Yann Martel's *Life of Pi* (2001), and Aravind Adiga's *The White Tiger* (2008). With animal imagery as an avenue of realizing the decolonization of the mind, these five writers have attempted to make their own explorations into the means and strategies of subverting the imperialist discourse at the turn of the 21st century.

According to the diverse manifestations of zoological imperialism, the resistance to it also takes different forms. The body of this book falls into three parts based on various forms and, correspondingly, different means of subversion.

Chapter One focuses on the violent conquest of imperialism and the extreme form of resistance to zoological imperialism will be probed. By referring to the