Introduction:
What is Global Neo-Victorianism?

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This special issue aims to strengthen and further expand the range of inquiry in neo-Victorian studies by looking at neo-Victorianism's global reach and relevance beyond the Anglosphere. By looking at neo-Victorianism as both a globally consumed and globally produced commodity, it seeks to open up the debate on the role of neo-Victorianism as a global, adaptive and adaptational phenomenon – one that exists in a digital era of quickly re-mediated generic forms, responding to the demands and liberties of convergence culture, and where the global language of exchange is English. Such an approach, we argue, necessitates a closer interdisciplinary involvement not only with postcolonial and adaptation studies, but also with translation studies and world literature. This perspective will inevitably lead to the re-examination of some critical perspectives and to a revisiting of theoretical debates, especially the one regarding the applicability of the term 'neo-Victorian' outside the sphere of British imperial influence (as well as within the British sphere of influence in the case of neo-Victorianism's relationship to nostalgia in re-visionings of traumatic historical events such as the Irish Famine). The ultimate goal of this special issue is to go beyond the current postcolonial frontier in the study of neo-Victorianism and test the reach and relevance of neo-Victorianism beyond the borders of the British Empire and the English language.

Neo-Victorian studies has so far mostly sought to unravel the complexities behind the contemporary uses of the Victorian within the cultural space of the former British Empire, asking the following questions: How does one interpret the Victorian era's many legacies? What can be made of the period today? What uses does it serve for the present? Following Elizabeth Ho's much needed postcolonial corrective to the neo-

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Victorian studies, this special issue reads "neo-Victorianism as part of a global politics rather than a 'pathology' of memory by which history is occluded" (Ho 2012: 26). The essays collected in this issue thus seek to inspire a broader field of inquiry and encourage more diverse perspectives on the Victorians and their global uses today.

1.   Neo-Victorianism and Globalisation: The State of the Debate

The issue of 'other neo-Victorians' – those coming from beyond the borders of the British Empire, and outside the English language – has not been fully broached yet, even though it has been anticipated in the aims and the scope of this journal. Its call to contributors argues for such a geographically and contextually broad interpretation of the 'neo-Victorian' and seeks articles that deal with "nineteenth-century Asian, African, North and South American contexts, among others" ('Aims and Scope', *Neo-Victorian Studies*). This topic was also touched upon by Cora Kaplan in her chapter on Jane Campion's film *The Piano* (1993) in *Victoriana: Histories, Fictions, Criticism,* in which she suggests that neo-Victorianism "participates in a much wider, *transnational* as well as national debate, reaching *beyond the boundaries* of Britain's former empire" (Kaplan 2007: 162, added emphasis). She specifically identifies this debate as concerning "historical memory and the direction of the political future in which we, as readers and citizens, do have a voice and a role to play" (Kaplan 2007: 162). It is this transnational aspect of neo-Victorianism that lies at the core of this special issue.

        With the exception of Elizabeth Ho's monograph, which offers a postcolonial corrective to neo-Victorian studies, very little has been written on neo-Victorianism and globalisation so far.[1] In their contribution to the special issue of *Critical Quarterly* on the state of Victorian studies, Mark Llewellyn and Ann Heilmann tentatively suggest that there has been a rise in the number of places and contexts internationally where 'neo-Victorianism' has been employed and which have potentially opened up the concept to diverse global uses "for discourses around nostalgia, heritage and cultural memory" (Llewellyn and Heilmann 2013: 24). At the same time, however, they highlight the still persistent lack of variety in the field's conceptual and generic focus accompanied by rather limited geographical and disciplinary approaches (Llewellyn and Heilmann 2013: 27). Pointing

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out the neo-Victorianism's focus on "Anglophone histories, stories and adaptations", they warn that:

> Neo-Victorian criticism risks an implied imperialism in its response to such Anglocentricity. For the replacement – or displacement – of the term 'neo-Victorianism' into international and global contexts is not without its own perils, suggesting as it does an overarching narrative that erases the specificities of cultural memory and inculcates a homogenisation of heritage (Llewellyn and Heilmann 2013: 26).

However, there is another side to this Anglocentric bias, and it relates to the critics' perspective. As Aidan O'Malley points out in his contribution to this issue that discusses the possible overlaps between Irish studies and neo-Victorian studies, what is easily overlooked is the seemingly innocent word: *we*. If, for a moment, the reader suspends the perception of 'we' as a mere authorial convention, what arises is the potential flattening and homogenising of the neo-Victorian studies' critical perspective. Such a rhetorical stance risks collating all critics' perspectives with the assumed British one, erasing potential for correctives and critical takes that could shed a new or simply different light on the problem at hand. For example, Ann Heilmann and Mark Llewellyn's widely accepted definition of neo-Victorianism describes it as involving self-consciousness, and encompassing

> texts (literary, filmic, audio/visual) [which] must in some respect be *self-consciously engaged with the act of (re)interpretation, (re)discovery and (re)vision concerning the Victorians*", thus exhibiting a "sustained need to reinterpret the Victorians and what they mean to **us**" (Heilmann and Llewellyn 2010: 4, 9, original emphasis, bold emphasis added).

Kate Mitchell's take on the term as one centred on memory discourse, opens as follows: "If *we* are indeed invaded by Victoriana, *we* welcome the

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incursion and insist upon it" (Mitchell 2010: 1, added emphasis), and
continues:

> I suggest that the emergence of memory discourse in the late
> twentieth century, and the increasing interest in non-
> academic forms of history, enables *us* to think through the
> contribution neo-Victorian fiction makes to the way *we*
> remember the nineteenth-century past in ways that resist
> privileging history's non-fictional discourse, on the one hand,
> and postmodernism's problematisation of representation on
> the other" (Mitchell 2010: 4, added emphasis).

Such phrasing risks leaving the impression that neo-Victorian critics assume
a unified voice and stance towards the Victorian era on the one hand, and to
neo-Victorianism on the other, as if they all shared the exact same cultural
heritage, experience of class, race, gender, and language. The danger lies not
only in neo-Victorian studies' "'Victorian' project" , as Ho puts it, of
colonising "*all* historical fiction set in the nineteenth century, regardless of
geographical or cultural differences, for academic and non-academic
purposes" (Ho 2012: 10, original emphasis), but also in a consolidation of
an imagined, unified, monocentric perspective on the many diverse neo-
Victorian figurations produced globally: a perspective that is at its broadest
'Western' and at its narrowest 'Anglophone'. To overcome these pitfalls,
neo-Victorian criticism must embrace the plurality of attitudes, contexts and
mindsets from which the long nineteenth century and its neo-Victorian
incarnations can be viewed. As Edward Said pointed out:

> criticism is worldly and in the world […] as long as it
> opposes monocentrism, a concept I understand as working in
> conjunction with ethnocentrism, which licenses a culture to
> cloak itself in the particular authority of certain values. (Said
> 1991: 53)

If the task of neo-Victorian studies is to explore and question received
notions about the long nineteenth century, then, following Said, its
perspective(s) should also reflect this critical stance towards potentially
sweeping, monolithic, homogenising assumptions about points of view as

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well as an awareness of the variety of perspectives on neo-Victorianism arising globally.

2.   Globalisation and Neo-Victorianism

Globalisation is a readily accepted force underlying contemporary life, but its relevance to the production and dissemination of neo-Victorianism beyond the reaches of the British Empire has yet to be given due attention. As Brian T. Edwards indicated in his discussion of literature in the era of globalisation, "[t]o take fiction seriously, fiction of the last four decades in particular, means not cutting off the contexts and the logics of circulation within which authors do and must operate" (Edwards 2011: 468). The word "authors" here refers not only to the authors of fiction, but also to authors of critical texts that discuss the dissemination of the said fiction. Globalisation, as Edwards lucidly points out, is a term quite often under-theorised and taken for granted in literary studies (Edwards 2011: 456). For the purpose of this Special Issue, we shall rely on Edwards's interpretation of the term that dates the temporal shift in the intensity and the kind of global cultural exchanges to the closure of Bretton Woods exchange markets. This event brought about a change towards the freely floating currency rates, transnationally mobile capital and speculative markets that has dramatically transformed the financial and economic dynamics in the whole world (most vividly evident in the latest economic recession). What makes the contemporary experience of global exchanges special, however, is:

> that the confluence of free floating capital after 1973 with the digital revolution and improvements in transportation and communication technologies have created a situation in which *cultural* contact across national divides is common, easily accessible, and ubiquitous, rather than the purview of a minority or the elite. (Edwards 2011: 458, added emphasis)

Global exchanges include disseminations of cultural products – and elements of neo-Victorian and well as Victorian literature and culture take part in this dissemination. In his article on the problematics of defining world literature, Alexander Beecroft introduces the concept of 'global literature', with which he proposes not only to expand the notion of 'world literature' as an academic field, but also that of 'literature' itself, in order to

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enfold "all verbal art, popular as well as 'literary', and including the cinematic" (Beecroft 2008: 98). According to him, one "of the most exciting aspects of a global literature is the extent to which it lends itself to *bricolage*, with texts serving different purposes in different systems of circulation" (Beecroft 2008: 98, original emphasis). Beecroft's interdisciplinary broadening of 'literature' aims to move away from the models of world literature, such as those proposed by Pascale Casanova (2004) or Franco Moretti (2007), that map the spread and development of literary genres from cultural, linguistic and imperial centres to their peripheries. Instead, by relying on the inclusive notion of "verbal art", Beecroft seeks to shift the focus to locations like Mumbai and Hong Kong, which, despite their relevance in global markets, still remain on the margins of comparative literature (see Beecroft 2008: 98).

There are two aspects that Beecroft highlights in his redefinition that we find particularly pertinent for an informed and wider-ranging discussion of neo-Victorianism today. The first one is the broadening of the term 'literature', which tacitly recognises the rapid media convergence, seeing as today traditionally understood 'texts' are published – and globally distributed – almost simultaneously along with their multimedia adaptations and appropriations. This phenomenon has already been widely recognised and discussed in terms of 'convergence culture', 'transmedia storytelling' and 'world-building'. Markedly, Henry Jenkins regards "transmedia storytelling" as "the art of world-building", where "integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience" (Jenkins 2007: n. p.), an experience the individual outcome of which, however, can never be controlled or predicted. Although "transmedia storytelling" is not a new phenomenon, the novel context of media convergence, understood as "an ongoing process or series of intersections between different media systems" that defies fixation (Jenkins 2006: 21, 282), offers new challenges and makes new demands both on literature and the processes of reading and interpreting.

Seen in this context, Beecroft's broad notion of 'literature' does not seek to take away from media specificity or deny disciplinary particularities; rather, it appears to promote an acknowledgement of the transmedia reality and the adaptive nature in literary production. This is a characteristic contemporary literature shares with that of the nineteenth century: think of

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the many, often simultaneous, stage and/or penny dreadful adaptations of nineteenth-century novels, ranging from political cartoons to burlesque and melodramatic variations of Mary Shelley's *Frankenstein* (see Forry 1990) to the "frenzy of commercial appropriation" and numerous stage adaptations of Wilkie Collins's *The Woman in White* (see Page 1974: 13). The second aspect of Beecroft's definition, which appears highly relevant to neo-Victorian criticism, is the recognition of the varied and unpredictable uses and meanings of 'literature' that arise from such global dissemination and consumption. Both aspects rely on the fact that literature – and this includes neo-Victorian literature – is accessed by a global audience via digital media and the internet.

3.   Can 'Neo-Victorian' Go Global? or, the Problem of Terminology
The application of the qualifier 'neo-Victorian' to texts and contexts that are unrelated to the British Empire has been contested already. Warning against the "implied imperialism" of neo-Victorian studies, Llewellyn and Heilmann have argued that

> the replacement – or displacement – of the term 'neo-Victorianism' into international and global contexts is not without its own perils, suggesting as it does an overarching narrative that erases the specificities of cultural memory and inculcates a homogenisation of heritage. (Llewellyn and Heilmann 2013: 26)

Although we are aware that such terminology is problematic, we do propose that 'neo-Victorian' *can* go global to reference new contexts and geographies of Victorian texts' and contexts' engagement with local, inter- and transnational nineteenth-century pasts without necessarily being reductionist or immediately risking a homogenising, imperialist perspective. Global neo-Victorianism can retain the sense of the past's heterogeneous versions while at the same time self-reflexively addressing the conundrums and complexities of the term 'Victorian'. However, this is not to say that there are no inherent problems with this perspective, but rather, that its careful, contextualised application can result in novel, illuminating insights.
        There have been attempts to distinguish between 'neo-Victorian' and 'neo-nineteenth-century' literatures in order to reflect on British-specific as

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opposed to other cultures' reflections on their respective pasts. Indeed, the proliferation of, to name just a few, Japanese, Russian, Chinese, Polish or Croatian adaptations of Victorian classics as well as a number of fictions which revisit the country-specific nineteenth century pasts, have thrown a number of questions into a strong relief. Can Japanese manga versions of Sherlock Holmes be considered neo-Victorian in the context of the two cultural traditions? What novel understanding of neo-Victorianism can be gained by examining Russian Sherlock Holmes adaptations and their interest in exploring contemporary echoes of late nineteenth-century imperialisms? To what extent do transcultural versions of British canonical works (e.g. German and Swiss appropriations of *Alice in Wonderland* in *Frankenstein in Sussex* [1969] and *Alice in Sussex* [2013]) expand our notion of neo-Victorianism? Or is it more fruitful to think of all these in terms of transnational 'neo-nineteenth century studies'? Indeed, in their introduction to *Neo-Victorian Literature and Culture: Immersions and Revisitations*, Nadine Boehm-Schnitker and Susanne Gruss propose that "[w]ithin a global context, a more descriptive term such as 'Neo-Nineteenth Century' might [...] prove more useful" (2014: 14, f. 9). Similarly, in their brief overview of the state-of-the arts, Llewellyn and Heilmann likewise point out that, while the neo-Victorian and the neo-nineteenth century are often interchanged, this often poses the serious risk of reductionism and loss of chronological and historical specificity (see Llewellyn and Heilmann 2013: 26). This is why, in spite of this potentiality, 'neo-nineteenth-century' as a term generates a number of problems. Considered in the context of neo-Victorian studies, the differentiation between 'neo-Victorian' and 'neo-nineteenth-century' implies a 'more' and 'less' proper object of study. Discriminating between 'neo-Victorian' and 'neo-nineteenth-century' also risks maintaining the system of values that has long been a sore point in postcolonial thought and literature: a system of appraisal rooted in (imagined) geographical distinctions that divide the world along the binaries of the centre and the periphery.

There have been other attempts at typological specification. Like Kohlke (2010) and Ho (2012, 2014), Heilmann and Llewellyn (2013) have used the term 'postcolonial neo-Victorianism' to denominate a sub-genre of neo-Victorian fiction which explicitly addresses the issues of colonisation and its aftermath. This designation, as useful as it may be in the context of neo-Victorian examinations of British Empire's legacies, appears counter-

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productive to our project as it narrows down the scope of texts that can be taken into consideration only to those from within the borders of the Empire. It overlooks these works which respond to other forms of cultural, geographical and historical dependence.

We believe that in the global context, 'neo-Victorianism' as a term retains its usefulness. This becomes all the more visible on the background of contemporary tendencies in Victorian studies. In 'Globalizing Victorian Studies', Priya Joshi argues that confining the 'Victorian' to strictly pre-determined geographies and histories risks "asphyxiat[ing] Victorian studies at its most generative" (Joshi 2011: 39). Instead, she asks whether "preserving 'Victorian' as a designation, but relocating it both across the globe and beyond the time frame determined by royal rule, [might] generate insights that the term's current usage [...] obscures?" (Joshi 2011: 20). For Joshi, this signifies two developments: the emphasis on "*indexing* a set of preoccupations" that are not confined to geographical borders and the attention to the ideological problems inherent to the term 'Victorian'(Joshi 2011: 21; original emphasis). "Like globalization", Joshi argues,

> the term 'Victorian' captures the unevenness intrinsic in transnational economic and cultural encounters. A term with a specific origin in nineteenth-century England, 'Victorian' refers today not only to historical boundaries, but more cogently to a set of interrelated cultural, intellectual, and social preoccupations that far outlive the originary moment. 'Victorian" persists as a contact zone: a space of encounter, (mis)recognition, and, sometimes, refusal. (Joshi 2011: 39)

By extension, as neo-Victorian studies seeks to expand its field of expertise beyond the confines of the British Empire and its influence, the term 'neo-Victorian' can accommodate the range of (historical and geographical) perspectives from which to study the Victorians and their legacies. Furthermore, it can also embrace (and self-consciously address) the systems of philosophical, theoretical and political dogmas that are inevitably intertwined with the terms. In this context, precisely because 'neo-Victorian' refers to the British (i.e. only one and a particular) empire, as such it can be useful in highlighting the relevance of English as a *lingua franca* in today's global 'Empire' as envisaged and conceptualised by

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Michael Hardt and Antonio Negri in their eponymous work (2000). Its usefulness lies especially in its association with the historical spectre of the British Empire and in evoking its ghostly presence in present-day neo-imperial relations – not only between Britain and the past and present members of the Commonwealth, but also between both Western and non-Western nations and contemporary American economic, military and cultural (neo-)imperialism and its linguistic effects today.[2] Its usefulness, then, is in exposing and spotlighting the Anglocentrism at work in the contemporary economic and cultural power relations.

4.   Neo-Victorianism and Globalisation: New Perspectives

This special issue opens up the field of inquiry to the study of 'global neo-Victorians' and their links to today's burning issues in neo-Victorian 'global literature' by examining both Anglophone and non-Anglophone examples of literary, audio-visual and screen appropriations of the Victorian. It offers a space for a theoretical re-thinking of neo-Victorianism along with addressing hitherto neglected topics and spotlighting often overlooked examples. In this spirit, it also includes a translation into English of a short story by Mima Simić from her collection *Pustolovine Glorije Scott* – in itself an irreverent appropriation of the Sherlock Holmes canon written in Croatian – thus expanding the corpus of neo-Victorian literatures.

The first two articles address the modes of defining neo-Victorianism. In '"Palimpsestous" Attachments: Framing a Manga Theory of the Global Neo-Victorian', Anna Maria Jones seeks to rethink the notion of the 'neo-Victorian' by incorporating transnational encounters with the Victorian era. More specifically, her engagement with the form of contemporary manga appropriations of Sherlock Holmes leads her "toward a theory of the *function* of the neo-Victorian in our global-historical context" (this volume: 17 and 18, original emphasis). This focus allows her to highlight the role of the reader's engagement and its ambivalences both in the interpreting of comics and in the understanding of neo-Victorian texts. For Jones, the notion of the palimpsest facilitates the recognition of the various textual, geographical and historical layers that are inherent both in the experience of reading manga and of global neo-Victorianism. Through the application of comics theory to the field of neo-Victorian studies, Jones puts emphasis on a "relational ontology" (Mignola 2013: 112), which she argues constitutes the drive behind global neo-Victorianism: the urge that –

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in its simultaneous investment in parallel temporal and geographical levels –
is intrinsically relational and anti-essentialist.

Another easily overlooked and rarely discussed subject in neo-Victorian studies is the fact that the global distribution of neo-Victorian literature relies on *translation* as well as on the global hegemony of English as a *lingua franca*. This, up to now largely overlooked, aspect of neo-Victorianism's dissemination is discussed by Antonija Primorac in her article 'Other Neo-Victorians: Neo-Victorianism, Translation and Global Literature', which aims to challenge the assumptions about neo-Victorianism as a phenomenon inherently limited by the cultural and historical borders of the British Empire. Primorac looks at Victorian classics and popular texts, such as Arthur Conan Doyle's Sherlock Holmes stories, as examples of world literature that travel across national borders through translation. Through her analysis of selected Croatian, Russian and Soviet uses of Sherlock Holmes, Primorac demonstrates that neo-Victorian studies needs to consider translation as an important vehicle for the global production of neo-Victorianism that takes place in languages other than English and in contexts not defined by the cultural and political legacies of the former British Empire.

A somewhat more reserved view of global neo-Victorianism is taken by Tanushree Ghosh in her article '"Yet we believe his triumph might surely be ours": The Dickensian Liberalism of *Slumdog Millionaire*'. Ghosh reads Danny Boyle's 2008 film in terms of a global Dickensian legacy. Focussing on the representation of third-world suffering and the ethics of Western viewing, she inspects the parallels in the Victorian liberal response to poverty embodied in *Oliver Twist* and in contemporary neoliberal depictions of misery of developing countries as seen on screen. In contrast to the critics who postulate the ability of neo-Victorian fiction to re-think "history from below" (McWilliams 2009: 108), Ghosh argues that contemporary uses of Dickens as a cultural reference point of origin, such as the one evident in *Slumdog Millionaire,* result in a yoking together of the rhetoric of progress on the one hand and the ideologically conservative attitudes to economics and politics on the other. With particular attention to the metamorphosis of the *Bildungsroman* protagonist, she insists that in the context of global economies, Jamal – the twentieth century Oliver – becomes "an ideal neoliberal subject" (this volume: 90). Likewise, the film transforms the Mumbai slums into an irresistible, sensorial spectacle for

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cinema audiences albeit replete with danger and cruelty. Seen through the lens of Dickens, the slum is at once a heterotopia of an unsuccessful postcolonial state and a symbol of India. All in all, Ghosh concludes, the film and its reception in the West suppress global capitalism's negative outcomes for the subaltern communities, highlighting instead its selected neoliberal benefits for the postcolonial individual.

The final two contributions to this special issue pursue Ho's concept of the Neo-Victorian-at-sea (2012: 171-202; 2014: 165-178) and its turning away from the narratives of settlement and Britishness towards an interrogation of the transnational and global in flux. The under-represented figure of the globally mobile precariat is discussed in Eddy Kent's reading of Amitav Ghosh's *Sea of Poppies* (2008), while the place in neo-Victorian studies of Irish novels set in the mid-nineteenth-century Great Famine and their complex relationship to the English language, literature and British imperial history is the topic of Aidan O'Malley's interpretation of Joseph O'Connor's *Star of the Sea* (2004).

In his essay '"Ship-Siblings": Globalisation, Neoliberal Aesthetics, and the Neo-Victorian Form in Amitav Ghosh's *Sea of Poppies*', Kent argues that Ghosh gives voice to the Victorian subaltern by setting the coming together of the medley of main characters who represent different strata of the Indian society. The ship becomes the site of hybridity and the meeting place of the dispossessed: a wrongfully accused and publicly disgraced raja, the victim of British machinations regarding his property and dealings with the locals who ends up sharing his cell and journey across the ocean with a Chinese opium addict; an unconventionally educated Indian-born French woman who wants to continue her father's work on botany and her male Muslim friend from childhood who joins the ship crew; and a lower-caste widow who is saved from her husband's funeral pyre by a pariah, both of them hoping for a new start away from the poppy fields of their native region. Kent thus reads Amitav Ghosh's novel as a neo-Victorian text that highlights the Victorian roots of the global flow of capital and the related, still relevant, problems of transnational migration, precarity and hybridity.

Aidan O'Malley's '"To eat one's words": Language and Disjunction in Joseph O'Connor's *Star of the Sea*' discusses another neo-Victorian novel set on board a ship that, akin to Ghosh's 'Ibis', used to be a slaver. O'Malley reads *Star of the Sea* as O'Connor's attempt to come to terms with

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the trauma of the Famine and the concurrent loss of Irish as a mother tongue that marked Ireland's traumatic transition to modernity. Amongst other things, these events fracture any conception of Irish history and literary culture evolving in a relatively uninterrupted manner from the nineteenth century to the present. This sets it apart from the dominant, often nostalgic, readings of the British Victorian period that neo-Victorian studies have generally sought to disrupt, and O'Malley posits a link between this focus and the comparative dearth of neo-Victorian scholarly interest in O'Connor's novel.

Through these essays' varied perspectives on global neo-Victorianism, this special issue hopes to inspire a broadening of the field's inquiry. It calls for a further examination of different receptions, appropriations and adaptations of the Victorians across the globe and for a study of their relevance to the contemporary transnational uses of the past. It also signals the importance of expanding the corpus of neo-Victorian literatures by including works that have hitherto been rarely taken into consideration in neo-Victorian debates. The spread and internationalisation of the debate outside the Anglosphere seen in the last couple of years offers an exciting possibility of comparing and contesting local tendencies and global impulses in neo-Victorian literatures and wider cultural studies.

<u>Notes</u>

1. Here one should also mention the body of work that has been written about postcolonial novels, especially *Jack Maggs* (1997) by Peter Carey and *Mister Pip* (2006) by Lloyd Jones (see e.g. Taylor 2009, Kaplan 2011, Martiny 2011, Wilson 2012). There have also been a number of article-length studies concerned with what has hitherto been termed "postcolonial neo-Victorianism" (Heilmann and Llewellyn 2010: 68), e.g. Heilmann and Llewellyn's 2010 chapter on 'Race and Empire: Postcolonial Neo-Victorians', Kohlke 2010, Edelson 2012. The field is opening up to explorations of postcolonial neo-Victorian adaptations as well as to studies that go beyond the hitherto geographically limited influences of the British empire's legacies (see Pietrzak-Franger 2015 and Primorac 2015).
2. Here we especially have in mind David Harvey's re-definition of imperialism for a new, de-centred flow of power relations today (in line with Hardt and

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Negri's views introduced in *Empire* [2000]). In order to discuss the global presence and effects of US policies today, Harvey puts forward the concept of "capitalist imperialism" that combines the political, diplomatic and military processes which ensure a politico-economic project of global power (Harvey 2005: 26).

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