Contents

Acknowledgments		<i>page</i> ix
	Introduction: Toward Post-Terrorism? Mythic Violence and Enchanted Solidarity Splintered Violence and Disenchanted Solidarity Unframing the Insurgent: Violence at the Limits of Literary Criticism	I 7 14 19
	Narrating Insurgency: World, Periphery and the Vernacular	28
	Plan of the Book	35
Ι	Precarious Riches: Oil, Insurgency, and Violence in	
	Nigerian Literature	47
	The Violent Precariat	47
	Absent Presences in Michael Peel's A Swamp Full of Dollars	51
	Present Absences in Helon Habila's Oil on Water	60
	Subterranean Violence: Present Absences of Oil Unrest in	
	Tony Nwaka's Lords of the Creek	68
	Oil, Oil Everywhere, Nor Any Drop to Fry: Routine Violence	
	in Christie Watson's Tiny Sunbirds Far Away	75
2	Intimate Violence: Rebels, Heroes, and Insurgent	
	Sovereignties in Burmese Anglophone Literature	89
	The Elusive Terrorist: Tropes, Figures, and the Intimacy of Violence	89
	Intimacy and Militancy in From the Land of Green Ghosts and	í í
	Road to Rangoon	97
	Intimate Sovereignty? Affective In/Justice in Wendy Law-Yone's	
	Irrawaddy Tango	110
	From Intimate Violence to Insurgent Sovereignty: Aung San	
	Suu Kyi's Freedom from Fear and Pascal Khoo Thwe's	
	From the Land of Green Ghosts	117
3	Violent Solidarities: Narrating the Maoist Insurgency	
	in India	135
	Solidarity, Sovereignty, and Divine Violence in Three	
	Naxalite Novels	140

Contents

	(Dis)enchanted Solidarity and Useless Suffering	143
	Divine Violence and Useful Suffering	153
	Affects, Justice, and Solidarities in Arundhati Roy's Walking with	
	the Comrades and Sudeep Chakravarti's Red Sun: Travels in a Naxalite	
	Country	160
4	Violent Worlds: Vernacular Agency in Middle Eastern	
	Literature	182
	Of the Sublime, Divine, Secular, and the Vernacular	188
	Violence and the Vernacular	192
	Ennobling the Dead: Thanatopolitics in The Corpse Washer	199
	Globe versus World: Necropolitics and Thanatopolitics in	
	The City Always Wins	208
	Epilogue: The Moral Burden of the Insurgent	225
Ind	lex	240
1,00		-40