Postcolonial travel writing critiques Eurocentric travel writing. The essays in this volume challenge conventional notions that see travel writing as essentially colonial and deal with texts that articulate a sense of the decentering of Europe, North America, Empire and globalization. Written by scholars from all over the world, the essays in this collection offer a comprehensive study of postcolonial travel writing, ranging from literature and memoir to essays and travel histories. The essays deal with the complexities of the relationship between place and space, ideas of identity, nation, home and belonging.

The essays in the collection investigate the impact of globalization on travel and the necessity of distinguishing postcolonial travel writing from eighteenth and nineteenth-century travel writing. They stress the fact that postcolonial travel writing is a much more prolific and innovative textual form quite distinct from earlier travel narratives. The essays articulate the position of the traveling subject and reveal how travel writing presents a wide variety of ways of looking at the dialectics of place and self, concerns of great importance in postcolonial studies. Mary Louise Pratt’s seminal work *Imperial Eyes: Travel Writing and Transculturation* (1992) is the starting point of the first two essays in the volume. C. Lindsay’s “Beyond *Imperial Eyes*” is a revaluation of the reception of Pratt’s work and its importance in discussions on modern travel writing. The second essay in the volume, “Disturbing Naipaul’s Universal Civilization: Islam, Travel Narratives and the Limits of Westernization” by B. Roy takes as its point of departure Pratt’s work and argues that it is not necessary to read Naipaul as presenting an affirmation of the hegemony of the West. R. Phillips’ article “Decolonizing Travel: James/Jan Morris’s Geographies” refers to the idea of ambivalence, an idea that can be used to counter terms like imperial, margin, colonial, centre, male, female, other, self, etcetera. By discussing a transsexual writer, the essay argues that the notion of ambivalence can lead into newer areas of interest in travel writing. Phillips argues that “Morris’s travel writing foregrounds a preoccupation not only with geography but also with gender and imperialism” (88). To a travel writer, therefore, travel entails not just physical movement and change, but as in Morris’s case, brings in the notion of a change from being a man to becoming a woman.

The volume concludes with Tabish Khair’s interview with William Dalrymple and Pankaj Mishra, two writers of the travel writing genre. Both writers speak of the limitations, possibilities and modalities of the genre from their practice focusing on many of the issues that the essays in the collection deal with.

*Postcolonial Travel Writing* offers a comprehensive analysis of the various concerns and issues at stake. As the subtitle attests, the essays in the volume add new perspectives to the area of postcolonial travel, opening up interesting ways of looking at the genre and adding to the broader field of postcolonial studies in general.

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