EDITORIAL

> 'Europe, the mighty, the leader of the world, no longer exists; Europe, the source of inspiration for all high cultures, has been exhausted. May it rest in peace.' Agnes Heller and Ferenc Feher

Europe and its nations are no longer what they once were. 'Europeanisation' is now contemplated, not with reference to the rest of the world, but to Europe itself as it struggles to survive the loss of its myths and to come to terms with a world in which its position has been relativised. As the old order gives way, identities (of both colonised and coloniser) are rendered insecure.

These post-colonial insecurities are addressed in this issue from various perspectives. From an assessment of the post-colonial strategies of South African writer J.M. Coetzee, to the changing role of American identities; from the reconstitution of European nations and imaginations to the mobilisation of the national myths of Englishness.

Benita Parry and Kenneth Parker reflect on the work of J.M. Coetzee as an encounter between the legacies of European modernism and the turbulent waters of colonialism. 'Is there a language,' asks Coetzee in *White Writing*, 'in which people of European identity, or ... of a highly problematical South African-colonial identity, can speak to Africa and be spoken to by Africa?' Behind such questions, Coetzee argues, 'lies a historical insecurity regarding the place of the artist of European heritage in the African landscape ... an insecurity not without cause.'

This historical insecurity is now global. For example, the United States is also largely populated by people of European heritage. Thus Jon Stratton argues that despite the fact that the United States gained its independence as long ago as 1782, it is still a post-colonial state in terms of its sense of displacement and its preoccupation with identity. Yet the deployment of a rhetoric of a new world order by President Bush means that the United States loses its claim to having a special quality and is forced to confront its own history as a settler society and to deal with the same problems of displacement, identity and the experience of living in an Other's land which are a part of the histories of other English-speaking settler societies.

McKenzie Wark explores another key manifestation of this shifting world (dis)order: the increasing mobility and flexibility of the media and its now almost saturation coverage of the globe. His claim is that what were once local political crises become the spectacle for a global grandstand of spectators. Kevin Robins takes up the point that national borders no longer seem the appropriate framework for delivering the new types of communications services. For, with reference to European broadcasting policy, we see that national borders are rendered increasingly redundant through institutional

and informational integration. One example of such developments is provided by John Borneman in his analysis of the way in which the opening of the Berlin Wall, and the events in the year following it, affected a reordering of temporal and spatial categories in both East and West Berlin.

The insecurities of the post-colonial world are addressed by Anne Beezer through the development of 'adventure travel' – trekking expeditions to the 'remotest areas of the globe'. This form of travel, she argues, indicates a shifting relationship between 'home' and 'away'. It is now loss rather than certainty that impels the journey, a dissolution rather than a vindication of self that is sought.

Finally, turning inwards to look at the insecurities of Englishness as constructed identity, Marcia Pointon addresses that thorny issue of cricket. In April 1993 John Major made a speech invoking county cricket grounds and warm beer as a reassuring image of the survival of essential England. Cricket – struggling for retention of its powerfully symbolic role as an image of national survival – provides a constant reminder of England's colonial conquests. Through its participation in a mythology of nationhood cricket stands not only for the essence of Englishness, it also symbolises orthodox masculinity. Pointon argues that John Bellany's portrait of Ian Botham, commissioned by the National Portrait Gallery, London in 1986, threatened the authority of both.

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