



2020 – 2021

ENGLISH LITERATURE

FOURTH YEAR

CORE PERIOD COURSES

(These courses are elective and each is worth 20 credits)

(Note: Only Single Honours English Literature or Scottish Literature or Joint English and Scottish Literature students are eligible to take these courses)

18 June 2020

A note on Hybrid Learning

What will hybrid teaching for English and Scottish literature ‘core period’ and ‘option’ courses look like?

In line with the University of Edinburgh’s guidance, your courses next year will be delivered in ‘hybrid’ modes: they will combine a blend of on campus teaching and online tuition. Our teaching staff are currently working to redesign all of the courses we deliver to make the most of the opportunities this offers, and to ensure that we can continue to deliver the same experience to students who are on campus, and those who are unable to attend for any period of time. We will ensure we have backup plans should things change at short notice, to ensure continuity.

What will this look like? We expect to be able to offer every student a combination of face-to-face teaching (in most cases, one 50 minute session weekly) and structured online activities which will provide opportunities to interact with other students and with your course tutor and which mirror activities that might in other circumstances have taken place in physical teaching spaces. Courses will be structured around weekly patterns of activity, with face-to-face teaching taking place on campus where possible, and in virtual spaces whenever it is not possible to hold a physical class meeting.

You will work together in seminar groups of between 10 and 15 students, with the direction and support of your course tutor, and in smaller autonomous learning groups of 3-5 students. You will complete structured learning activities to support your independent reading and study, and work together with other students in your autonomous learning groups and in your seminar groups. In some courses where there are multiple seminar groups, some activities may be conducted at course level.

Your tutors will aim to integrate all members of a seminar group into all activities wherever possible, even if you are not able to attend campus in person. No assessments will be based around activities conducted in face-to-face teaching, on campus or online, as we know that some students may face difficulties in joining face-to-face activities in one or both formats, at some times.

We will ensure that all recommended secondary readings are accessible via electronic means, and we will adapt our assessment formats to ensure that our expectations of you are realistic.

At the time we confirm your course choices we will make more detailed information available about how your courses will be assessed, timetabled and organised.

We hope these courses offer you an exciting set of opportunities to explore different kinds of literature from a wide range of perspectives. These courses may be subject to further modification especially as we adapt to hybrid teaching, but the descriptions you will find here give you all the information you will need to make an informed choice.

We hope that you enjoy reading this material.

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FOURTH YEAR CORE PERIOD COURSES: SEMESTER ONE

English Literature Fourth Year
Semester One Core Period Course

Global Modernisms: Inter/National Responses to Modernity

Course Description

Modernism is a term under which a bewildering variety of aesthetic practices and ideas have been gathered, and with which some of the most dense and complex works of modern English literature have come to be associated. This course aims to overcome the reticence which this reputation can sometimes engender in students by presenting them with a range of twentieth-century texts from a variety of national contexts and, by demonstrating how to interpret them and understand them in context, give students a sense of the value and the pleasure of grappling with “difficult” modernist literature.

A central focus of the course will be the relationship between modernity and modernism: the social and cultural phenomena that constitute twentieth-century life across a range of global contexts, and the aesthetic response to these unevenly distributed phenomena. Students will consider the ways that writers engage with, and react against, the status quo, in terms of both literary traditions and the social and political upheavals that manifested themselves in the early part of the century through processes such as industrialisation, migration and urbanisation. Other themes that emerge across the set texts include shifting gender norms, attentiveness to the figure of the artist and the creative process, the nature of consciousness, technological advances, race, migration, and the limitations of language.

The course focuses on novels and poetry but also incorporates little magazines, memoir and non-fiction, a range which offers the opportunity to explore how these authors challenged and reworked genres. Students will attend closely to language and narrative voice, and the array of interrelated ways in which writers of this period broke apart and reassembled literary, poetic, stylistic and formal conventions. We will explore the significance of some of the different print culture forms used by these authors, and students will be introduced to recent debates within modernist studies that have come from postcolonial studies, critical race studies, minority literatures, gender studies and queer studies. Scholars in these fields have posed challenges to conventional understandings of modernism, and we will explore how these critical perspectives have forced a reappraisal of the field’s temporal boundaries and aesthetic categories, and what they can reveal about how, and why, modernism has come to be valued in the way it has.

Primary Texts

Anand, Mulk Raj. *Conversations in Bloomsbury*. Vision Books, 2011.

Barnes, Djuna. *Nightwood*. Faber & Faber, 2007.

Joyce, James. *A Portrait of the Artist as a Young Man*. Oxford World's Classics, 2008.

McKay, Claude. *Romance in Marseille*. Penguin, 2019.

Rhys, Jean. *Voyage in the Dark*. Penguin, 2000.

White, Patrick. *The Twyborn Affair*. Vintage, 1995.

Woolf, Virginia. *The Voyage Out*. Oxford World's Classics, 2001.

Recommended Secondary Reading

(all available as electronic resources through the University Library)

Doyle, Laura. "Geomodernism, Postcoloniality, and Women's Writing." *The Cambridge*

Companion to Modernist Women Writers, ed. Maren Linett. Cambridge: Cambridge University Press, 2010. 129-145.

Friedman, Susan Stanford. "Definitional Excursions: The Meanings of Modern/ Modernity/

Modernism." *Modernism/modernity* 8.3 (2001): 493–513.

---. "Periodizing Modernism: Postcolonial Modernities and the Space/Time Borders of

Modernist Studies." *Modernism/modernity* 13.3 (2006): 425-443.

Gikandi, Simon. "Preface: Modernism in the World." *Modernism/modernity* 13.3 (2006):

419-424.

Mao, Douglas, and Rebecca L. Walkowitz, eds. *Bad Modernisms*. Durham: Duke University

Press, 2006. *See introduction especially*

Massey, Doreen. *For Space*. London: Sage, 2005. * See especially "Spatialising the History of

Modernity", pp.62-75.*

Platt, Len, ed. *Modernism and Race*. Cambridge: Cambridge UP, 2011.

Puchner, Martin. "The Rear Guard of British Modernism." *Poetry of the Revolution: Marx,*

Manifestos, and the Avant-Gardes. Princeton, NJ: Princeton University Press, 2006. 107-131.

Shiach, Morag, ed. *The Cambridge Companion to the Modernist Novel*. Cambridge:

Cambridge UP, 2007.

Snaith, Anna. *Modernist Voyages: Colonial Women Writers in London, 1890-1945*.

Cambridge: Cambridge University Press, 2014.

Southworth, Helen, ed. *Leonard & Virginia Woolf, The Hogarth Press and the Networks of Modernism*. Edinburgh: Edinburgh UP, 2012.

Wollaeger, Mark and Matt Eatough, eds. *The Oxford Handbook of Global Modernisms*. Oxford: Oxford University Press, 2012.

Modern Love: Victorian Poetry and Prose

Modern ideas of 'Victorian values' depend on clichés and distortions of Victorian ideas of love: reverence for the nuclear family combined with prudishness and prurience; marriage plots, covered table-legs and scandal sheets publishing the dirty secrets of the divorce courts. This course offers students the opportunity to discover the complex and diverse forms of Victorian interpersonal relationship, through close examination of a range of poetry and prose. Prudes, perverts, and perfect families will be encountered, but so too will bigamists, emancipated women, loving and unloving patrons, unhappy families, passionate friendships, failed marriages, and families of choice. The construction and subversion of gender norms, and the impact of factors such as class, education, locale, and religion on the way love is understood as normative or perverse, will be major themes of the course. Some supplementary readings for the course will be provided via LEARN. Students should, where possible, use the critical editions as listed below, though we understand that this might not be achievable this year. If it is not, please use any complete edition.

Required reading

- Robert Browning, 'The Statue and the Bust'; Matthew Arnold, 'Isolation. To Marguerite' and 'To Marguerite – Continued'; Alfred Lord Tennyson, 'Rizpah'; Christina Rossetti, 'Passing Away, Saith the World' (all available on LEARN)
- Elizabeth Barrett Browning, *Aurora Leigh* (1857) (Norton)
- George Eliot, *The Mill on the Floss* (1860) (Norton)
- Charles Dickens, *Great Expectations* (1860-1) (Norton)
- William Morris, 'The Defence of Guenevere'; Dante Gabriel Rossetti, 'Nuptial Sleep'; Algernon Charles Swinburne, 'Dolores (Our Lady of Pain)'; Michael Field, 'Long Ago, LIV' (all available on LEARN).
- George Meredith, *Modern Love* (1862) (Yale University Press edition: access via LEARN or DiscoverEd)
- George Gissing, *New Grub Street* (1891) (Oxford)

Modernism, Myth, and Romance 1880-1940*

This course addresses modernism's investment in traditional narrative forms of 'myth,' 'romance,' and folk tales, and the systems of thought that they embodied. Although the archetypal modernist statement was Ezra Pound's "make it new," much avant garde writing of the period looked to the past to understand the present. This re-evaluation of the archaic, and its tropes of ordeal, rebirth and renewal, provided inspiration for writers wrestling with the challenges of modernity: alienation, technological acceleration, and the aftermath of the Great War; as well as de-colonial movements, the reimaging of gender roles, and the legacies of slavery. From the Celtic explorations of early W.B. Yeats to James Joyce's Homeric parallels, and from the Harlem Renaissance's adaptations of blues and jazz (rooted in West African cultural forms) to Virginia Woolf's recourse to English folk culture in the shadow of WWII, modernist writers' radical experiments in literary representation drew on the resources of the past. This course will therefore examine 'myth' and 'romance', not as a source of timeless archetypes representing an ahistorical human nature, but as a strategic resource on which writers draw in grappling with the disruptions and dislocations of modernity.

Syllabus:

An anthology of modernist manifestos and other sources

W.B. Yeats, *The Major Works* (1889-1939)

R.L. Stevenson, 'The Beach of Fales 'á(1892); extracts from *In the South Seas* (1896)

H.D., *Selected Poems* (1914-1935)

James Joyce, chapters from *Ulysses* (1922)

T.S. Eliot, *The Waste Land* (1922)

Scottish Renaissance (Hugh MacDiarmid, extract from *A Drunk Man Looks at the Thistle* (1926); Nan Shepherd, poems from *In the Cairngorms* (1934))

Harlem Renaissance (selected folktales, poems, and prose works by Zora Neale Hurston and Langston Hughes (1921 - 1942))

Virginia Woolf, *Between the Acts* (1941)

Recommended Secondary Reading:

Bell, Michael, *Literature, Modernism and Myth*. Cambridge University Press, 1997.

Castle, Gregory, *Modernism and the Celtic Revival*. Cambridge University Press, 2009.

Jones, Peter, 'Introduction' to *Imagist Poetry*. London: Penguin Classics, 2001.

Kolocotroni, Vassiliki, et al (eds), *Modernism: An Anthology of Sources and Documents*. Edinburgh University Press, 1998.

Levenson, Michael, *Cambridge Companion to Modernism*. Cambridge University Press, 1999.

The Novel in the Romantic Period: Gender, Gothic, and the Nation*

This course surveys the novel in Britain at a crucial stage in its development, namely the decades after the French Revolution in 1789. In this period the novel's formal resources were developed in innovative ways in response to the intense ideological struggle prompted by this event, raising radical questions about women's role in society, the future of slavery, repression and political violence; new conceptions of national history and culture underpinned reaction against this revolutionary spirit. The course juxtaposes feminine and masculine versions of the Gothic, 'Jacobin' and 'Anti-Jacobin' fictions, domestic novels and historical novels, to introduce students to this period's transformation of the scope and style of the novel as a genre.

Primary Reading:

(Students will need to purchase copies of the texts by Radcliffe and Hogg; the Broadview titles will be available online from the University Library)

Ann Radcliffe. *A Sicilian Romance* (1790). Edited by Alison Milbanke, Oxford World's Classics, 2008.

Mary Hays. *Memoirs of Emma Courtney* (1796). Edited by Marilyn L. Brooks, Broadview Press, 2000.

Matthew Lewis. *The Monk* (1798). Edited by D.L. MacDonald and Kathleen Scherf, Broadview Press, 2003.

Elizabeth Hamilton. *Memoirs of Modern Philosophers* (1800). Edited by Claire Grogan, Broadview Press, 2000.

Anon. *The Woman of Colour* (1808). Edited by Lyndon J. Dominique, Broadview Press, 2007.

Jane Austen. *Mansfield Park* (1814). Edited by Jane Sturrock, Broadview Press, 2001.

Walter Scott. *Waverley* (1814). Edited by Susan Kubica Howard, Broadview Press, 2010.

James Hogg. *The Three Perils of Woman* (1823). Edited by Antony Hasler and Douglas S. Mack, Edinburgh University Press, 2002.

Secondary Reading:

Clery, E.J. *The Rise of Supernatural Fiction, 1762–1800*. Cambridge University Press, 1995

Duncan, Ian. *Modern Romance and Transformations of the Novel: The Gothic, Scott, Dickens*. Cambridge University Press, 1992.

Gallagher, Catherine. *Nobody's Story: The Vanishing Acts of Woman Writers in the Marketplace, 1670–1820*. University of California Press, 1994.

- Johnson, Claudia L. and Clara Tuite, eds. *A Companion to Jane Austen*. Wiley-Blackwell, 2009.
- Keen, Paul. *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere*. Cambridge University Press, 1999.
- Kelly, Gary. *English Fiction of the Romantic Period, 1789–1830*. Longman, 1989.
- . *Women, Writing, and Revolution 1790–1827*. Oxford University Press, 1993.
- Lincoln, Andrew. *Walter Scott and Modernity*. Edinburgh University Press, 2012.
- Lynch, Deirdre. 'Nationalizing Women and Domesticating Fiction: Edmund Burke and the Genres of Englishness.' *Wordsworth Circle*, volume 25, number 1, 1994, pp. 45–49.
- McMaster, Juliet and Edward Copeland, eds. *The Cambridge Companion to Jane Austen*. Cambridge University Press, 2010.
- The Oxford History of the Novel in English Volume 2: English and British Fiction 1750–1820*. Edited by Peter Garside and Karen O'Brien, Oxford University Press, 2018
- Watson, Nicola. *Revolution and the Form of the British Novel, 1790–1825: Intercepted Letters, Interrupted Seductions*. Oxford University Press, 1994.

Victorian Transatlanticism

This course will look at transatlantic literary exchanges in prose writing between the USA and Britain from the early nineteenth century to the early twentieth century. Attention will be paid to the ways in which North American & British writers responded to and represented each other's social, political and artistic cultures, and to the variety of literary modes they deployed to do this. The course will concern itself with questions of cultural authority, relationships with the past, cosmopolitanism, slavery and its abolition, gender politics, and the advent of detective fiction, among other things.

Primary texts:

Washington Irving, *The Sketch-Book of Geoffrey Crayon, Gent.* (1821)

Charles Dickens, *American Notes for General Circulation* (1842)

Frederick Douglass, *My Bondage and My Freedom* (1855), **Thomas Carlyle**, 'Occasional Discourse on the Nigger Question' (1853) ([weblink](#)) [originally published as 'Occasional Discourse on the Negro Question', *Fraser's Magazine*, December 1849]; and **Elizabeth Barrett Browning**, 'The Runaway Slave at Pilgrim's Point' (1846)

Mary Prince, *The History of Mary Prince* (1831)

Elizabeth Gaskell, "Lois the Witch" (1859)

Nathaniel Hawthorne, *The Marble Faun* (1860)

Mark Twain, *A Connecticut Yankee in King Arthur's Court* (1889)

Edgar Allan Poe, 'The Man of the Crowd' (1840) & 'The Murders in the Rue Morgue' (1841); and **Arthur Conan Doyle**, *A Study in Scarlet* (1888)

Henry James, *The Ambassadors* (1903)

Secondary reading will be provided on LEARN.

FOURTH YEAR CORE PERIOD COURSES: SEMESTER TWO

English Literature Fourth Year
Semester Two Core Period Course

Contemporary Scottish Fiction*

In this course we will be discussing content that may be re-traumatising to some students. We believe in the importance of engaging with this material and so please rest assured that we will work with you to ensure you can participate fully and demonstrate your achievement of the learning outcomes of the course, without compromising your wellbeing or your academic development. If you have concerns at any point we invite you to approach the course organiser Dr Carole Jones to discuss how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.

This course will look at the relationship between Scottish fiction, politics and culture in the context of devolution. We will examine a range of novels published over the last thirty years which showcase the strength and diversity of contemporary Scottish fiction, and consider the ways in which Scottish writing might be seen to reflect larger debates about political and cultural autonomy in the period, issues around cultural identity, and anxieties amongst Scottish intellectuals about the possibilities and dangers of nationalism. However we will also need to consider the ways in which those issues are mediated through the form of the contemporary novel, in particular the nature, variety and extent of contemporary departures from the conventions of realism; even the constitution of the literary field itself. The most striking feature of much of the writing of the period may be its apparent distance from overt political commitment, its distrust of the public realm, suspicion of historical narrative, and its focus on interiority and subjectivity. What does this mean for our understanding of the relationship between literature and society in contemporary Scotland?

READING SCHEDULE

Janice Galloway, *The Trick is to Keep Breathing* (1989)

Andrew O'Hagan, *Our Fathers* (1999)

Candia McWilliam, *Debatable Land* (1994)

Alasdair Gray, *1982 Janine* (1984)

James Kelman, *How Late It Was How Late* (1994)

Alan Warner, *Morvern Callar* (1995)

A.L. Kennedy, *So I Am Glad* (1995)

James Robertson, *Joseph Knight* (2003)

Ali Smith, *Girl meets boy* (2007)

Jenni Fagan, *The Sunlight Pilgrims* (2016)

SOME SUGGESTED PRE-COURSE READING

These should all be available electronically through DiscoverEd.

Brown, Ian (ed.). *Edinburgh History of Scottish Literature*. Volume 3: Modern Transformations', ed. By Thomas Owen Clancy, Susan Manning, Murray Pittock. Edinburgh: Edinburgh University Press, 2007. *See, in particular, essays on late twentieth century fiction.*

Carruthers, Gerard. 'Scottish Literature: Second Renaissance'. In Laura Marcus and Peter Nicholls (eds), *Cambridge History of Twentieth-Century English Literature*. Cambridge University Press, 2005: 668-684.

Christianson, Aileen. 'Gender and Nation: Debatable Lands and Passable Boundaries'. In Glenda Norquay and Gerry Smyth (eds), *Across the Margins: Cultural Identity and Change in the Atlantic Archipelago*. Manchester University Press, 2002: 67-82.

Craig, Cairns. 'Otherworlds: Devolution and the Scottish Novel'. In Gerard Carruthers and Liam McIlvanney (eds), *Cambridge Companion to Scottish Literature*. Cambridge University Press, 2012.

Craig, Cairns. *The Modern Scottish Novel*. Edinburgh: Edinburgh University Press, 1998.

Schoene, Berthold (ed.). *Edinburgh Companion to Contemporary Scottish Literature*, Edinburgh: Edinburgh University Press, 2007.

SELECTED SECONDARY BIBLIOGRAPHY

Bell, Eleanor. *Questioning Scotland: Literature, Nationalism, Postmodernism*. Basingstoke: Palgrave, 2004.

Brown, Ian & Riach, Alan (eds). *Edinburgh Companion to Twentieth Century Scottish Literature*, Edinburgh: Edinburgh University Press, 2007.

Craig, Cairns. *Out of History: Narrative Paradigms in Scottish and British Culture*. Edinburgh: Polygon, 1996.

Craig, Cairns (ed). *The History of Scottish Literature Volume 4: The Twentieth Century*, Aberdeen: Aberdeen University Press, 1987.

Christianson, Aileen and Lumsden, Alison (eds). *Contemporary Scottish Women Writers*. Edinburgh: Edinburgh University Press, 2000.

Connor, Steven. *The English Novel in History: 1950-1995*. Abingdon: Routledge, 1996.

Crawford, Robert. *Scotland's Books: The Penguin History of Scottish Literature*. Harmondsworth: Penguin, 2007.

Finlay, Richard. *Modern Scotland: 1914-2000*. London: Profile Books, 2001.

Gifford, Douglas, et. al. *Scottish Literature*. Edinburgh: Edinburgh University Press, 2002.

- Hagemann, Susanne (ed). *Studies in Scottish Fiction: 1945 to the present*. Frankfurt: Peter Lang, 1996.
- Hart, Francis. *The Scottish Novel: A Critical Survey*. London: John Murray, 1979
- Harvie, Christopher. *Scotland and Nationalism: Scottish Society and Politics 1707-1994*. London: Routledge, 1994.
- Head, Dominic. *Modern British Fiction: 1950-2000*. Cambridge: Cambridge University Press, 2002.
- Jones, Carole. *Disappearing Men: Gender Disorientation in Scottish Fiction 1979-1999*. Amsterdam: Rodopi, 2009.
- Macrone, David. *Understanding Scotland: The Sociology of a Nation*. London: Routledge, 2001.
- March, Christie. *Rewriting Scotland: Welsh, Mclean, Warner, Banks, Galloway and Kennedy*. Manchester: Manchester University Press, 2002.
- McGonigal, James & Kirsten Stirling (eds). *Ethically Speaking: Voice and Value in Modern Scottish Writing*. Amsterdam: Rodopi, 2006.
- Neubauer, Jurgen. *Literature as Intervention: Struggles over Cultural Identity in Contemporary Scottish Fiction*. Marburg: Tectum Verlag, 1999.
- Paterson, Lindsay. *The Autonomy of Modern Scotland*. Edinburgh: Edinburgh University Press, 1994.
- Petrie, Duncan. *Contemporary Scottish Fictions*. Edinburgh: Edinburgh University Press, 1999
- Schwend, Joachim and Drescher, Horst (eds). *Studies in Scottish Fiction: Twentieth Century*. Frankfurt: Peter Lang, 1990.
- Todd, Richard. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London: Bloomsbury, 1996.
- Walker, Marshall. *Scottish Literature since 1707*. Harlow: Longman, 1996.
- Wallace, Gavin and Stevenson, Randall (eds). *The Scottish Novel Since the Seventies*, Edinburgh: Edinburgh University Press, 1993

Poor Things: Capitalism, Reification and 20th Century Literature and Film*

The course will begin in the modernist area familiar from second year, tracing patterns of reification and personification as they appear in literature and film - and extend later in the twentieth century into cyberpunk, science fiction - relating these to the nature and presentation of character and the self. These issues will be considered against a background of developing capitalist industry and technology, with some Marxist theory used where appropriate, especially in the first weeks of the course, to illumine the questions involved with regard to modernity and reification as they pertain to the self, to human community and consciousness, and across the course to postmodern times in which thinkers like Fredric Jameson and Slavoj Žižek claim it is easier to imagine the end of the world than the end of capitalism. As narrative one of the central issues, this is a fairly heavy reading course in terms of the novels and it would be worth getting ahead with some of these before it begins.

Primary Works

Capitalism and the Imagination in the early twentieth century

T S Eliot, 'Rhapsody on a Windy Night'; Willa Muir 'Clock-A-Doodle-Do'; *Modern Times* (dir. Charlie Chaplin)

Joseph Conrad, *The Secret Agent*

Past and Future in the 1920s and 1930s

Aldous Huxley, *Brave New World*

Lewis Grassic Gibbon, *A Scots Quair*

Metropolis (dir. Fritz Lang);

Post WWII: Capitalism and Culture

Thomas Pynchon, *V.*

J.G. Ballard, *Crash*

Alasdair Gray, *Lanark*

The Twentieth Century and Beyond: Technology and Cyborg Cultures

Jeanette Winterson, *The Stone Gods*

William Gibson, *Neuromancer*

Blade Runner (dir. Ridley Scott); *The Matrix* (dir. Wachowski Brothers)

Other texts and theoretical and critical reading will be specified during the course. An excellent place to start background reading would be with Georg Lukács's essay 'Reification and the Consciousness of the Proletariat' in Georg Lukács, *History and Class Consciousness* (London: Merlin Press, 1968). Terry Eagleton and Drew Milne, eds., *Marxist Literary Theory* (Oxford: Blackwell, 1996) offers a good range of helpful essays, including another Lukács piece, 'The Ideology of Modernism'. James F. Knapp's *Literary Modernism and the Transformation of Work* (Illinois: Northeastern University, Press 1990) is a useful study for some of the authors in early weeks of the course.

Postcolonial Writing

This course will introduce students to some of the key texts and critical debates within postcolonial literary studies, ranging from the colonial fiction of E.M. Forster and Rudyard Kipling to contemporary novels (from Africa, South Asia, and the U.S.); the dub poetry of Linton Kwesi Johnson; and the British-Asian television comedy series *Goodness Gracious Me*. Primary texts will be explored with reference to a range of key terms and topics including (*inter alia*) orientalism, counter-discourse, mimicry, nationalism, ethnicity and subjectivity, diaspora, language, the body. We will also interrogate the significance of the term 'postcolonial' itself. What are the differences between imperialism and colonialism, or postcolonialism and post-colonialism, for instance? Or what are the limitations of the 'postcolonial' label? In debating the latter we will investigate points of intersection between postcolonial theory and other critical and political traditions such as feminism, Marxism and postmodernism. We will also explore the ways in which contemporary racial conflict (as evident, for example, in Islamophobia and the global 'war on terror') has its roots in stereotypes attached to the racial 'other' in colonial discourse (and here we will draw on the work of key postcolonial thinkers such as Edward Said, Homi Bhabha and Gayatri Spivak).

Seminar topics and texts

- 1) Course introduction; colonial discourse (E.M. Forster's *A Passage To India*; Rudyard Kipling's 'White Man's Burden' [on LEARN]; extracts from Edward Said's *Orientalism* [on LEARN]).
- 2) Hybridity and mimicry (V.S. Naipaul, 'Man-Man' [on LEARN]; Rudyard Kipling, 'Bubbling Well Road' (on project Gutenberg website, http://www.gutenberg.org/wiki/Main_Page).
- 3) Spivak and the subaltern (Arundhati Roy, *The God of Small Things*; Gayatri Spivak, 'Subaltern Talk' [in *The Spivak Reader*, available online through the Edinburgh University Library catalogue])
- 4) Nationalism and culture (Ngugi, *A Grain of Wheat*)
- 5) Postcolonialism and Feminism/Gender (Tsitsi Dangarembga, *Nervous Conditions*)
- 6) Diaspora and the body (Toni Morrison, *Beloved*)
- 7) Language (Amos Tutuola, *The Palm-Wine Drinkard*; Linton Kwesi Johnson, selected dub poetry [on LEARN])
- 8) Settler subjectivities (Katherine Mansfield, 'The Garden Party'; Henry Lawson, 'The Drover's Wife'; Nadine Gordimer, 'Six Feet of the Country'; Margaret Atwood, 'Progressive Insanities of a Pioneer' [all available on LEARN]).

9) Humour, satire, and the postmodern (selected prose by Epeli Hau'ofa and Albert Wendt [on LEARN]; discussion of 'ethnic' television comedy series *Goodness Gracious Me*)

Primary texts (compulsory purchase)

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, eds. *The Post-Colonial Studies Reader*, 2nd edn. (London: Routledge, 2005)

Dangarembga, Tsitsi. *Nervous Conditions* (Ayeibia Clarke)

Forster, E.M. *A Passage to India* (Penguin)

Morrison, Toni. *Beloved* (Vintage)

Ngugi. *A Grain of Wheat* (Penguin)

Roy, Arundhati. *The God of Small Things* (Harper Perennial)

Tutuola, Amos, *The Palm-Wine Drinkard* (Faber and Faber)

Selected secondary/preparatory reading (available electronically through the Edinburgh University Library catalogue)

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (London: Routledge, 2002).

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, *Post-Colonial Studies: The Key Concepts* (London: Routledge, 2013).

Boehmer, Elleke, *Stories of Women: Gender and Narrative in the Postcolonial Nation* (Manchester University Press, 2013) [see in particular chapters 2, 4 and 7]

Chew, Shirley and David Richards, *A Concise Companion to Postcolonial Literature* (Wiley-Blackwell, 2010). [see in particular chapters 1, 5, 6 and 8]

Gandhi, Leela, *Postcolonial theory: a critical introduction* (New York: Columbia University Press, 2019).

Gunning, Dave, *Postcolonial Literature* (Edinburgh University Press, 2013).

Huggan, Graham, *The Oxford Handbook of Postcolonial Studies* (Oxford University Press, 2013) [see in particular chapters 18, 20, 27 and 28]

Lazarus, Neil (ed), *The Cambridge Companion to Postcolonial Literary Studies* (Cambridge University Press, 2004). [see in particular chapters 1, 10, 11 and 13]

Lewis, Reina, *Feminist Postcolonial Theory: A Reader* (Edinburgh University Press, 2003) [see in particular chapters 1.1, 1.4, 2.3, 2.5, 3.4, 6.1 and 6.4]

Loomba, Ania, *Colonialism/postcolonialism* (Routledge, 2015). [see in particular the introduction and chapter 1]

Quayson, Ato (ed), *The Cambridge History of Postcolonial Literature* (Cambridge UP), 2 vols.

Talib, Ismail, *The Language of Postcolonial Literatures* (London: Routledge, 2002).

Strangers to Ourselves: Post-war & Contemporary Writing*

The course will use the figure of the stranger to introduce students to a range of post-war writing from the 1950s to the present. The stranger here takes many forms: ambivalent tricksters, aspiring immigrants, invading armies, or an *unheimlich* sense of 'strangeness within' as a constituent factor in the creation of identity. The course will include prose, poetry and drama forms, and touch upon some of the most significant social and political moments of the period including the Troubles in Northern Ireland, Thatcherism, the development of multiculturalism, the miner's strike, the second Iraq War, and the current environmental crisis. Thematically, our discussions will explore the boundaries of place, memory, literary form and identity (be it in terms of gender, sexuality, class, environmental relations, ethnicity or nationality).

Seminar Schedule

1. Sam Selvon, *The Lonely Londoners*
2. Muriel Spark, *The Ballad of Peckham Rye*
3. J.G. Ballard, *High-Rise*
4. North Irish Poetry: (Seamus Heaney, Michael Longley, and Eavan Boland)
5. Tony Harrison, *V* / Hanif Kureishi, *My Beautiful Launderette*
6. **NO CLASSES**
7. Jonathan Coe, *What a Carve Up!*
8. Jackie Kay, *Trumpet*
9. **ESSAY COMPLETION WEEK**
10. Gregory Burke, *Black Watch* / Imtiaz Dharker, *The Terrorist at My Table*
11. Jez Butterworth, *Jerusalem*
12. Olivia Laing, *Crudo*

In this course we will be discussing content that may be traumatising to some students. We believe in the importance of engaging with this material and so please rest assured that we will work with you to ensure you can participate fully and demonstrate your achievement of the learning outcomes of the course, without compromising your wellbeing or your academic development. If you have concerns at any point we invite you to approach the course organiser [Dr David Farrier (david.farrier@ed.ac.uk)] to discuss how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.

The Modern American Novel, 1920-1960

This course offers a sample of the enormous range and variety of American novels published in the first half of this century. It focuses particularly on the stylistic experimentation of individual writers and examines literary innovation in the context of the social history of the period. The course will therefore read these novels against some of the most important events and developments of the period, including the 1920s Harlem Renaissance and Jazz Age, and the Great Depression at the end of that decade; racial discrimination and the Civil Rights Movement; adolescent and literary rebellion after World War Two; and sexual commodification and 'containment' during the Cold War. Below is an indicative list of the primary material likely to be covered:

F. Scott Fitzgerald, *The Great Gatsby*
John Steinbeck, *The Grapes of Wrath*
Zora Neale Hurston, *Their Eyes Were Watching God*
Carson McCullers, *The Heart is a Lonely Hunter*
J. D. Salinger, *The Catcher in the Rye*
Ralph Ellison, *Invisible Man*
James Baldwin, *Go Tell It on the Mountain*
Vladimir Nabokov, *Lolita*

In addition, students may wish to consult some of the following secondary sources as preparatory reading:

James Baldwin. *The Fire Next Time*. London: Penguin, 1964 (1963).

Bert Bender, "'His Mind Aglow": The Biological Undercurrent in Fitzgerald's "Gatsby" and Other Works.' *Journal of American Studies* 32.3/1 (1998): 399-420.

Marius Bewley, 'Scott Fitzgerald's Criticism of America.' *The Sewanee Review* 62.2 (1954): 223-246.

Barbara Foley, *Radical Representations: Politics and Form in U.S. Proletarian Fiction, 1929-1941*. Durham: Duke UP, 1993.

Henry Louis Gates, *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford UP, 2014 (1988).

Paul Giles, 'Virtual Eden: Lolita, Pornography, and the Perversions of American Studies.' *Journal of American Studies* 34.1 (2000): 41-66.

Sarah Gleeson-White. *Strange Bodies Gender and Identity in the Novels of Carson McCullers*. Tuscaloosa: University of Alabama Press, 2003.

Alan Nadel, *Containment Culture: American Narratives, Postmodernism, and the Atomic Age*. Durham: Duke UP, 1995.

Jim Neighbors, 'Plunging (outside of) history: naming and self-possession in Invisible Man.' *African American Review* 36.2 (2002): 227-4.

Frederic Whiting, "'The strange particularity of the lover's presence": Pedophilia, pornography, and the anatomy of monstrosity in *Lolita*' *American Literature* 70.4 (1998): 833-6.