



2019 – 2020

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)

SEMESTER ONE

- **Global Modernisms: Inter/National Responses to Modernity** p. 3
- **Modern Love: Victorian Poetry and Prose** p. 5
- **Modernism, Myth and Romance 1880-1940 *** p. 8
- **The Novel in the Romantic Period *** p. 9
- **Victorian Transatlanticism** p. 11

SEMESTER TWO

- **Contemporary Scottish Fiction *** p. 16
- **Poor Things *** p. 18
- **Postcolonial Writing** p. 19
- **Strangers to Ourselves: Post-war & Contemporary Writing *** p. 23
- **The Modern American Novel 1920-1960** p. 25

Courses marked with an asterisk* have a Scottish component

Global Modernisms: Inter/National Responses to Modernity

Thursdays 11.10-1pm and Thursdays 2.10-4pm

This course focuses on 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 tradition and the social and political upheavals that manifested themselves in the early part of the century through processes such as industrialisation, migration and urbanisation.

Syllabus:

Week 1	Introduction and modernist manifestos
Week 2	James Joyce, <i>Portrait of the Artist as a Young Man</i>
Week 3	Gertrude Stein and H.D. (selections)
Week 4	Djuna Barnes, <i>Nightwood</i>
Week 5	Patrick White, <i>The Twyborn Affair</i>
Week 6	Mulk Raj Anand, <i>Conversations in Bloomsbury</i>
Week 7	C.L.R. James, <i>Letters from London</i>
Week 8	ESSAY COMPLETION WEEK
Week 9	Jean Rhys, <i>Voyage in the Dark</i>
Week 10	Claude McKay and P.K. Page (selected poems)
Week 11	Conclusion and review

Recommended Further Reading

- Anand, Mulk Raj. 'London As I See It' (1945). *Wasafiri* 26.4 (2011): 19-21.
- Booth, Howard J. 'Claude McKay in Britain: Race, Sexuality and Poetry'. *Modernism and Race*. Ed. Len Platt. Cambridge: Cambridge UP, 2011. 137-155
- Brooker, Peter and Andrew Thacker. 'Introduction: Locating the Modern'. *Geographies of Modernism: Literatures, Cultures, Spaces*. London: Routledge, 2005. 1-5.
- Butler, Christopher. 'James Joyce (1882-1941): Modernism and Language'. *The Cambridge Companion to European Novelists*. Ed. Michael Bell. Cambridge: Cambridge UP, 2012. 361-377.
- Chodat, Robert. 'Sense, Science, and the Interpretations of Gertrude Stein'. *Modernism/Modernity* 12.4 (2005): 581-605.
- Davidson, Guy. 'Displaying the Monster: Patrick White, Sexuality, Celebrity.' *Australian Literary Studies* 25.1 (May 2010): 1-18.
- Doyle, Laura. 'Notes Toward a Dialectical Method: Modernities, Modernisms, and the Crossings of Empire.' *Literature Compass* 7.3 (2010): 195-213.

Friedman, Susan Stanford. 'Definitional Excursions: The Meanings of Modern/Modernity/Modernism'. *Modernism/Modernity* 8.3 (2001): 493-513.

Friedman, Susan Stanford. *Planetary Modernisms: Provocations on Modernity Across Time*. New York: Columbia University Press, 2015.

Howells, Coral Ann. 'Jean Rhys (1890-1979)'. *The Gender of Modernism*. Ed. Bonnie Kime Scott. Bloomington: Indiana University Press, 1990. 372-377.

James, C.L.R. 'Discovering Literature in Trinidad' (1969). *The Routledge Reader in Caribbean Literature*. Ed. Alison Donnell and Sarah Lawson Welsh. New York: Routledge, 1996. 163-165.

Kalliney, Peter. 'Metropolitan Modernism and Its West Indian Interlocutors: 1950s London and the Emergence of Postcolonial Literature.' *PMLA* 122.1 (2007): 89-104.

Kolocotroni, Vassiliki, and Olga Taxidou, eds. *The Edinburgh Dictionary of Modernism*. Edinburgh University Press, 2018.

Kusch, Celena E. 'H.D.'s American "Sea Garden": Drowning the Idyll Threat to US Modernism'. *Twentieth Century Literature* 56.1 (Spring 2010): 47-70.

Lever, Susan. 'The Twyborn Affair: Beyond "The Human Hierarchy of Men and Women."' *Australian Literary Studies* 16.3 (1994): 289-96.

Martins, Susana S. 'Gender Trouble and Lesbian Desire in Djuna Barnes's *Nightwood*.' *Frontiers* 20.3 (1999): 108-26.

McCann, Andrew. 'Decomposing Suburbia: Patrick White's Perversity.' *Australian Literary Studies* 18.4 (1998): 56-71.

Nadell, Martha Jane. 'Modernism and Race.' *A Companion to Modernist Literature and Culture*. Ed. David Bradshaw & Kevin J. H. Dettmar. Oxford: Blackwell, 2007. Web.

Sarker, Sonita. 'Race, Nation, and Modernity: The Anti-Colonial Consciousness of Modernism.' *Gender in Modernism: New Geographies, Complex Intersections*. Ed. Bonnie Kime Scott. Urbana, IL: U Illinois P, 2007. 472-82.

Seshagiri, Urmila. 'Modernist Ashes, Postcolonial Phoenix: Jean Rhys and the Evolution of the English Novel in the Twentieth Century.' *Modernism/Modernity* 13:3 (Sep 2006): 487-505.

Snaith, Anna. 'The Hogarth Press and Networks of Anti-Colonialism'. *Leonard & Virginia Woolf, The Hogarth Press and the Networks of Modernism*. Ed. Helen Southworth. Edinburgh: Edinburgh UP, 2012. 103-127.

Snaith, Anna. "A Savage From the Cannibal Islands': Jean Rhys and London.' *Geographies of Modernism: Literatures, Cultures, Spaces*. Ed. Peter Brooker & Andrew Thacker. London: Routledge, 2005. 76-85.

Stevens, Hugh. 'Introduction: Modernism and Its Margins.' *Modernist Sexualities*. Ed. Hugh Stevens and Caroline Howlett. Manchester: Manchester UP, 2000. 1-12.

Trehearne, Brian. 'P.K. Page and Surrealism'. *Journal of Canadian Studies* 38.1 (2004): 46-64.

Modern Love: Victorian Poetry and Prose

Thursdays 11.10am-1pm and 2.10-4pm

Modern ideas of 'Victorian values' depend upon 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, prose and drama. 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.

Poetry, plays and some supplementary readings for the course will be provided via LEARN. Students are expected to use the following critical editions. Other editions do not contain the same critical material or use different copy texts:

Jane Eyre (Norton)
Aurora Leigh (Norton)
The Mill on the Floss (Norton)
Great Expectations (Norton)
Modern Love (Yale University Press edition: access via LEARN or DiscoverEd)
Tess of the d'Urbervilles (Oxford)
New Grub Street (Oxford)

We recommend you read ahead for this course, particularly the longer texts - the novels and *Aurora Leigh*.

Seminar Schedule

Week 1	Love Poetry I: <ol style="list-style-type: none">1. Robert Browning, 'The Statue and the Bust'. VIA LEARN2. Matthew Arnold, 'Isolation. To Marguerite' and 'To Marguerite – Continued'. VIA LEARN3. Alfred Lord Tennyson, 'Rizpah' VIA LEARN4. Christina Rossetti, 'Passing Away, Saith the World'. VIA LEARN.
Week 2	Charlotte Brontë, <i>Jane Eyre</i> (1847) Supplementary reading: excerpts from Elizabeth Gaskell, <i>The Life of Charlotte Brontë</i> , in the Norton edition of <i>Jane Eyre</i> pp. 457-65.

Week 3	Elizabeth Barrett Browning, <i>Aurora Leigh</i> (1857) Supplementary reading: Elizabeth Barrett Browning on 'Thomas Carlyle and the Prophet-Poet', excerpted in the Norton edition of <i>Aurora Leigh</i> pp. 391-99.
Week 4	George Eliot, <i>The Mill on the Floss</i> (1860) Supplementary reading: contemporary reviews excerpted in the Norton edition of <i>The Mill on the Floss</i> by Craik, James, Swinburne, Ruskin, pp. 458-68.
Week 5	Charles Dickens, <i>Great Expectations</i> (1860-61) Supplementary reading: Christopher Ricks, ' <i>Great Expectations</i> ' in the Norton edition of the novel, pp. 668-674.
Week 6	George Meredith, <i>Modern Love</i> (1862) Supplementary reading: Cynthia Grant Tucker, 'Meredith's Broken Laurel', <i>Victorian Poetry</i> , 1972 pp. 351-65 (link to article on LEARN Talis Aspire).
Week 7	Love Poetry II: <ol style="list-style-type: none"> 1. William Morris, 'The Defence of Guenevere'. VIA LEARN 2. Dante Gabriel Rossetti, 'Nuptial Sleep'. VIA LEARN 3. Algernon Charles Swinburne, 'Dolores (Our Lady of Pain)', Representative Poetry Online, link via LEARN 4. Michael Field, 'Long Ago, LIV'. VIA LEARN
Week 8	ESSAY COMPLETION WEEK
Week 9	George Gissing, <i>New Grub Street</i> (1891) Supplementary reading: Robert S. Selig, "'The Valley of the Shadow of the Books": Alienation in Gissing's <i>New Grub Street</i> ', <i>Nineteenth-Century Fiction</i> 1970 pp. 188-98 (link to article via LEARN Talis Aspire).
Week 10	Thomas Hardy, <i>Tess of the d'Urbervilles</i> (1891) Supplementary reading: Lynn Harper, "'Pure Woman" and Tragic Heroine? Conflicting Myths in Hardy's <i>Tess of the d'Urbervilles</i> ', <i>Studies in the Novel</i> 1992, pp. 273-81 (link to article via LEARN Talis Aspire).
Week 11	Arthur Wing Pinero, <i>The Notorious Mrs Ebbsmith</i> (1895); Oscar Wilde, <i>An Ideal Husband</i> (1895) (via LEARN)

Recommended Further Reading:

- Anderson, Amanda, *Tainted Souls and Painted Faces: The Rhetoric of Falleness in Victorian Culture* (Ithaca: Cornell University Press, 1993)
- Armstrong, Isobel, *Robert Browning* (London: Bell, 1974)
- Armstrong, Isobel, *Victorian Poetry: Poetry, Poetics and Politics* (London: Routledge, 1993)
- Blair, Kirstie, *Victorian Poetry and the Culture of the Heart* (Oxford,: Clarendon, 2006)

- Bristow, Joseph, *Victorian Women Poets: Emily Brontë, Elizabeth Barrett Browning, Christina Rossetti* (Basingstoke: Macmillan, 1995)
- Brooks, Peter, *Realist Vision* (Yale University Press, 2005)
- Collini, Stefan, *Matthew Arnold: A Critical Portrait* (Oxford: Clarendon Press, 1994)
- David, Deirdre, *The Cambridge Companion to the Victorian Novel* (Cambridge University Press, 2002)
- Furneaux, Holly, *Queer Dickens: Erotics, Families, Masculinities* (Oxford University Press, 2013)
- Glen, Heather, *Charlotte Brontë: The Imagination in History* (Oxford University Press, 2004)
- Greiner, Rae, *Sympathetic Realism in Nineteenth-Century British Fiction* (Baltimore: Johns Hopkins University Press, 2012)
- Ledger, Sally, *The New Woman: Fiction and Feminism at the Fin de Siècle* (Manchester University Press, 1997)
- Ledger, Sally, and Roger Luckhurst, eds., *The Fin de Siècle: A Reader in Cultural History c.1880-1900* (Oxford University Press, 2000)
- Levine, George, *The Cambridge Companion to George Eliot* (Cambridge University Press, 2001)
- Mason, Michael, *The Making of Victorian Sexuality* (Oxford University Press, 1994)
- Pearsall, Cornelia, *Tennyson's Rapture: Transformation in the Victorian Dramatic Monologue* (Oxford University Press, 2008)
- Shaw, Harry, *Narrating Reality: Austen, Scott, Eliot* (Ithaca: Cornell University Press, 1999)
- Tucker, Herbert, *A Companion to Victorian Literature and Culture* (Oxford: Blackwell, 1999)

Modernism, Myth, and Romance 1880-1940 *

Mondays 11.10am-1pm, Tuesdays 11.10am-1pm and Thursdays 4.10-6pm

This course addresses the origins of Anglo-American modernism in the late nineteenth century's special interest in traditional narrative forms of 'myth' and 'romance', and the systems of thought that they embodied. This re-evaluation of the archaic, and its tropes of ordeal, rebirth and renewal, provided inspiration for the more radical experiments of the next generation in their efforts to recover or reinvent civilizational continuity in the aftermath of the Great War. 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:

Week 1. Introduction. Extracts from J.G. Frazer, *The Golden Bough* (1890/1915).

Part I. Myth and Romance in fin de siècle Scotland and Ireland

Week 2. W.B. Yeats, early poems (1889-1899) from *The Major Works*

Week 3. R.L. Stevenson, 'The Beach of Falesá' (1892); extracts from *In the South Seas* (1896)

Part II. Myth and Modernism

Week 4. H.D., poems selected from 1916–1924

Week 5. James Joyce, from *Ulysses* (1922)

Week 6. T.S. Eliot, *The Waste Land* (1922); extracts from Hugh MacDiarmid, *A Drunk Man Looks at the Thistle* (1926)

Week 7. W.B. Yeats, later poems from *The Major Works* (1914-1939)

Week 8. ESSAY COMPLETION WEEK

Part III. After Modernism

Week 9. David Jones, *In Parenthesis* (1936)

Week 10. Nan Shepherd, *In the Cairngorms* (1934); extracts from Nan Shepherd, *The Living Mountain* (1977) & Neil Gunn, *Highland River* (1937)

Week 11. Virginia Woolf, *Between the Acts* (1941)

The Novel in the Romantic Period: Gender, Gothic, and the Nation *
Wednesdays 9.10-11am

This course examines the novel in an age of political turmoil: the decades following the French Revolution in 1789. The novel in this period stages a series of revolutions, revolutions of form and genre as well as in ideologies of gender and nation. The Romantic period is often understood through its poetry and attendant criticism, but novelists of the period were perhaps more clearly engaged in political debate and social reform. In this course, we will understand the novel in the context of shifting concepts of English and Scottish nationalism, of empire and of the histories of individuals and of nation-states.

Syllabus:

Week 1.
Introduction

Week 2.
Ann Radcliffe, *A Sicilian Romance* (1790)

Week 3.
Charlotte Smith, *Desmond* (1792)

Week 4.
William Godwin, *Caleb Williams* (1794)

Week 5.
Mary Hays, *Memoirs of Emma Courtney* (1796)

Week 6.
Elizabeth Hamilton, *Memoirs of Modern Philosophers* (1800)

Week 7.
Anon., *The Woman of Colour* (1808)

Week 8.
ESSAY COMPLETION WEEK

Week 9.
Jane Austen, *Mansfield Park* (1814)

Week 10.
Walter Scott, *Guy Mannering* (1815)

Week 11.
James Hogg, *Three Perils of Woman* (1823)

Reading List:

Essential:

- Ann Radcliffe, *A Sicilian Romance* (Oxford 1993)
Charlotte Smith, *Desmond* (Broadview 2001)
William Godwin, *Caleb Williams* (Oxford 1982)
Mary Hays, *Memoirs of Emma Courtney* (Oxford 1996)
Elizabeth Hamilton, *Memoirs of Modern Philosophers* (Broadview 2000)
Anon, *The Woman of Colour* (Broadview 2007)
Jane Austen, *Mansfield Park* (Oxford 2008)
Walter Scott, *Guy Mannering* (Penguin 2003)
James Hogg, *Three Perils of Woman* (Edinburgh 2010)

Recommended:

- Burke, Edmund. *Reflections on the Revolution in France* (Penguin 1968)
Butler, Marilyn. *Romantics, Rebels and Reactionaries* (Oxford 1981)
Castle, Terry. *The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny* (Oxford 1995)
Clery, E.J. *The Rise of Supernatural Fiction, 1762-1800* (Cambridge 1995)
Colley, Linda. *Britons: Forging the Nation, 1707-1837* (Yale 1992)
Davis, Leith. *Acts of Union: Scotland and the Literary Negotiation of the British Nation, 1707-1830* (Stanford 1998)
Duncan, Ian. *Modern Romance and Transformations of the Novel: The Gothic, Scott, Dickens* (Cambridge 1992)
Duncan, Ian. *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton 2007)
Fielding, Penny. *Scotland and the Fictions of Geography* (Cambridge 2008)
Gallagher, Catherine. *Nobody's Story: The Vanishing Acts of Woman Writers in the Marketplace, 1670-1820* (University of California 1994)
Johnson, Claudia. *Jane Austen: Women, Politics and the Novel* (Chicago 1988)
---. *Equivocal Beings: Politics, Gender, and Sentimentality in the 1790s. A Study of Wollstonecraft, Radcliffe, Burney, and Austen* (Chicago 1995)
Keen, Paul. *The Crisis of Literature in the 1790s: Print Culture and the Public Sphere* (Cambridge 1999)
Kelly, Gary. *English Fiction of the Romantic Period, 1789-1830* (Longman 1989)
---. *Women, Writing, and Revolution 1790-1827* (Oxford 1993)
Klancher, Jon. *The Making of English Reading Audiences 1790-1832* (University of Wisconsin 1987)
Lynch, Deirdre. 'Nationalizing Women and Domesticating Fiction: Edmund Burke and the Genres of Englishness.' *Wordsworth Circle* 25.1 (Winter 1994): 45-49.
McMaster, Graham. *Scott and Society* (Cambridge 1981)
The Oxford History of the Novel in English. Vol 2: 'English and British Fiction 1750-1820.' Ed. Peter Garside and Karen O'Brien
Siskin, Clifford. *The Work of Writing: Literature and Social Change in Britain, 1700-1830* (Johns Hopkins 1998)
St. Clair, William. *The Reading Nation in the Romantic Period* (Cambridge 2007)
Trumpener, Katie. *Bardic Nationalism: The Romantic Novel and the British Empire* (Princeton 1997)
Watson, Nicola. *Revolution and the Form of the British Novel, 1790-1825: Intercepted Letters, Interrupted Seductions* (Oxford 1994)
Wollstonecraft, Mary. *A Vindication of the Rights of Woman* (Penguin 1982)

Victorian Transatlanticism

Tuesdays 2.10-4pm

This course will look at Transatlantic literary exchanges the Americas and Britain from the early 19th-century to the early 20th-century. Considering works across all major genres, 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.

Syllabus:

Week 1.	week 1: Introduction - Transatlantic Writing/Transatlantic Reading
Week 2.	Imagining the Other I: Washington Irving, <i>The Sketch-Book of Geoffrey Crayon, Gent.</i> (OUP 2009)
Week 3.	Imagining the Other II: Charles Dickens, <i>American Notes: for General Circulation</i> (Penguin 2000)
Week 4.	Poetic Exchanges: Selections from Alfred Tennyson, <i>The Major Works</i> ((OUP 2009); and from H. W. Longfellow, <i>Selected Poems</i> (Penguin 1988)
Week 5.	Slavery and Abolitionism: Frederick Douglass, <i>My Bondage and My Freedom</i> (Yale University Press 2014); Elizabeth Barrett Browning, 'The Runaway Slave at Pilgrim's Point' (online)
Week 6.	European Hauntings: Nathaniel Hawthorne, <i>The Marble Faun</i> (OUP 2008)
Week 7.	Transatlantic Time Travel: Mark Twain, <i>A Connecticut Yankee at King Arthur's Court</i> (OUP 2008); Alfred Tennyson, <i>The Major Works</i> (OUP 2009)
Week 8:	ESSAY COMPLETION WEEK
Week 9.	Transatlantic Detection I: Edgar Allan Poe, 'The Man of the Crowd' & 'The Murders of the Rue Morgue' in <i>Selected Tales</i> (OUP 2008); Arthur Conan Doyle, <i>A Study in Scarlet</i> (OUP 2008)
Week 10.	North America - Dramatising Society: George Bernard Shaw, 'The Devil's Disciple' in <i>Three Plays for Puritans</i> (Penguin 2006); Oscar Wilde, 'A Woman of No Importance' in <i>The Importance of Being Earnest and Other Plays</i> (OUP 2008)
Week 11.	Transatlantic Detection II: Henry James, <i>The Ambassadors</i> (OUP 2008)

Reading List

Compulsory:

Irving, Washington. *The Sketch-Book of Geoffrey Crayon, Gent.* Oxford: OUP 2009
Dickens, Charles. *American Notes: for General Circulation.* Harmondsworth: Penguin 2000
Tennyson, Alfred. *The Major Works.* Oxford: OUP 2009
H. W. Longfellow, H.W. *Selected Poems.* Harmondsworth: Penguin 1988
Douglass, Frederick. *My Bondage and My Freedom.* Yale: Yale University Press 2014
Barrett Browning, Elizabeth. 'The Runaway Slave at Pilgrim's Point'. Online
Hawthorne, Nathaniel. *The Marble Faun.* Oxford: OUP 2008
Twain, Mark. *A Connecticut Yankee at King Arthur's Court.* Oxford: OUP 2008
Poe, Edgar Allan. *Selected Tales.* Oxford: OUP 2008
Doyle, Arthur Conan. *A Study in Scarlet.* Oxford: OUP 2008
Shaw, George Bernard. *Three Plays for Puritans.* Harmondsworth: Penguin 2006
Wilde, Oscar. *The Importance of Being Earnest and Other Plays.* Oxford: OUP 2008
James, Henry. *The Ambassadors.* Oxford: OUP 2008

Recommended

Week 2

- o Bell, Michael Davitt. *The Development of American Romance: the Sacrifice of Relation* (Chicago: Chicago University Press, 1980)
- o Eberwein, Jane D., 'Transatlantic Contrasts in Irving's Sketch Book', *College Literature* 15.2 (1988): 153-170
- o Mulvey, Christopher, *Anglo-American Landscapes: A Study of Nineteenth-Century Anglo-American Travel Literature* (Cambridge: Cambridge University Press, 1983)
- o Rubin-Dorsky, Jeffrey, *Adrift in the Old World: The Psychological Pilgrimage of Washington Irving* (Chicago: Chicago University Press, 1988)

Week 3

- o Claybaugh, Amanda, 'Toward a new transatlanticism: Dickens in the United States', *Victorian Studies* 48.3 (2006): 439-60
- o John, Juliet, 'A Body Without a Head': The Idea of Mass Culture in Dickens's *American Notes*', *Journal of Victorian Culture* 12.2 (2007): 173-202
- o McGill, Meredith L. *American Literature and the Culture of Reprinting, 1834-1853* (Philadelphia: U Penn Press, 2007)

Week 4

- o Meredith McGill, ed. *The Traffic in Poems: Nineteenth-Century Poetry and Transatlantic Exchange* (New Brunswick: Rutgers University Press, 2008)
- o Matthew Bevis, ed., *The Oxford Handbook of Victorian Poetry* (Oxford, OUP, 2013)
- o Beverly Taylor and Elizabeth Brewer, *The Return of King Arthur: British and American Arthurian Literature since 1800* (Cambridge: 1983)
- o Kathryn Ledbetter, *Tennyson and Victorian Periodicals: Commodities in Context* (London: Ashgate, 2007)
- o Christoph Irmscher and Robert Arbour, eds., *Reconsidering Longfellow* (Madison, NJ: Fairleigh Dickinson University Press, 2014)

- o Christoph Irmscher, *Public Poet, Private Man: Henry Wadsworth Longfellow at 200* (Boston, Mass: University of Massachusetts Press, 2009)
- o Newton Arvin, *Longfellow: His Life and Work* (London: Greenwood Press, 1963)
- o Andrew Hilen, *Longfellow and Scandinavia: A Study of the Poet's Relationship with the Northern Languages and Literature* (New Haven, CT: Yale University Press, 1947)

Week 5

- o Douglass, Frederick, *Selected Speeches and Writings*, edited by Philip S. Foner, abridged and adapted by Yuval Taylor (Chicago: Chicago University Press, 1999)
- o Rice, Alan, and Crawford, Martin eds. *Liberating Sojourn: Frederick Douglass and Transatlantic Reform* (Athens, Ga: University of Georgia Press, 1999)
- o Sweeney, Fionnghuala *Frederick Douglass and the Atlantic World* (Liverpool: Liverpool University Press, 2007)
- o Shepperson, George, 'Frederick Douglass and Scotland', *The Journal of Negro History* 38.3 (1953): 307-321
- o Brophy, Sarah, 'Elizabeth Barrett Browning's 'The Runaway Slave at Pilgrim's Point' and the Politics of Interpretation', *Victorian Poetry* 36.3 (1998) 273-288

Week 6

- o Bell, Millicent 'The Marble Faun and the Waste of History', *Southern Review* 35.2 (1999): 354-70
- o Levine, Robert S. 'Antebellum Rome' in *The Marble Faun*, *American Literary History* 2 (1990): 19-38
- o Millington, Richard H. (ed), *The Cambridge Companion to Nathaniel Hawthorne* (Cambridge: CUP, 2006)
- o Swann, Charles. *Nathaniel Hawthorne: Tradition and Revolution* (Cambridge: Cambridge UP, 1991)

Week 7

- o Fermanis, Porscha, 'Culture, Counter-Culture and the Subversion of the Comic in Mark Twain's *A Connecticut Yankee in King Arthur's Court*', *The Mark Twain Annual* 5 (2007): 93-107
- o Kordecki, Lesley C., 'Twain's Critique of Mallory's Romance: Forma Tractandi and *A Connecticut Yankee*', *Nineteenth-Century Literature* 41.3 (1986): 329-348
- o Lerer, Seth 'Hello Dude: Philology, Performance, and Technology in Mark Twain's *'Connecticut Yankee'*', *American Literary Realism 1870-1910* 26.1 (1993): 26-39
- o Robinson, Forrest G (ed.), *The Cambridge Companion to Mark Twain* (Cambridge: CUP, 1995)

Week 8

ESSAY COMPLETION WEEK

Week 9

- o Byer, Robert H., 'Mysteries of the City: A Reading of Poe' as 'The Man of the Crowd', in *Ideology and Classic American Literature*, Sacvan Bercovitch and Myra Jehlen eds., (Cambridge: CUP, 1986)
- o Benjamin, Walter, 'On Some Motifs in Baudelaire', in *Illuminations* (London: Pimlico, 1999)
- o Hayes, Kenneth J., *The Cambridge Companion to Edgar Allan Poe* (Cambridge: CUP, 2002)
- o Irwin, John T., *The Mystery to a Solution: Poe, Borges, and the Analytic Detective* (Baltimore: Johns Hopkins Press, 1994)
- o Kennedy, J. Gerald 'The Limits of Reason: Poe's Deluded Detectives', *American Literature*, 47. 2 (1975): 184-196
- o Patricia Merivale and Susan Elizabeth Sweeney (eds.), *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism* (Philadelphia: U of Pennsylvania Press, 1999)
- o Knight, Stephen, *Crime Fiction, 1800-2000: Detection, Death, Diversity* (Basingstoke: Palgrave Macmillan, 2004)

o Orel, Harold (ed), *Critical Essays on Sir Arthur Conan Doyle* (New York: GK Hall, 1992)

Week 10

o Friedman, David, *Wilde in America: Oscar Wilde and the Invention of Modern Celebrity* (New York: Norton, 2014)

o Morris Jr., Roy, *Declaring His Genius: Oscar Wilde in North America* (Cambridge, Mass: Belknap Press, 2013)

o Eltis, Sos, *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde* (Glos: Claendon Press, 1996)

o Powell, Kerry, *Oscar Wilde and the Theatre of the 1890s* (Cambridge: CUP, 1990)

o Innes, Christopher, *The Cambridge Companion to George Bernard Shaw* (Cambridge: CUP, 1998)

o Crompton, Louis, *Shaw the Dramatist: A Study of the Intellectual Background of the Major Plays* (Lincoln, NE: University of Nebraska Press, 1971)

o Meisel, Martin, *Shaw and the Nineteenth Century Theatre* (Princeton, NJ: Princeton university Press, 1963)

Week 11

o Bell, Millicent *Meaning in Henry James* (Cambridge: Harvard UP 1991)

o Held, Joshua: "Conscience and Consciousness in *The Ambassadors*: Epistemology, Focalization, and Narrative Ethics" *Henry James Review* 34.1 (2013): 33-46

o Wilson, Sarah: "Americanness Becomes Modernism in James's *The Ambassadors*" *Studies in the Novel* 36.4 (2004): 509-32

SEMESTER TWO

- **Contemporary Scottish Fiction *** p. 16
- **Poor Things *** p. 18
- **Postcolonial Writing** p. 19
- **Strangers to Ourselves: Post-war & Contemporary Writing *** p. 23
- **The Modern American Novel 1920-1960** p. 25

Courses marked with an asterisk* have a Scottish emphasis

Contemporary Scottish Fiction *

Tuesdays 9-10.50am

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?

Provisional Seminar Schedule

[Choice of primary texts may be subject to amendment depending on availability]

Week 1 Janice Galloway, *The Trick is to Keep Breathing* (1989)

Week 2 Andrew O'Hagan, *Our Fathers* (1999)

Week 3 Candia McWilliam, *Debatable Land* (1994)

Week 4 Alasdair Gray, *1982 Janine* (1984)

Week 5 James Kelman, *How Late It Was How Late* (1994)

Week 6 INNOVATIVE LEARNING WEEK

Week 7 Alan Warner, *Morvern Callar* (1995)

Week 8 A.L. Kennedy, *So I Am Glad* (1995)

Week 9 ESSAY COMPLETION WEEK

Week 10 James Robertson, *Joseph Knight* (2003)

Week 11 Ali Smith, *Girl meets boy* (2007)

Week 12 Jenni Fagan, *The Sunlight Pilgrims* (2016)

Indicative 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.
- *The Modern Scottish Novel*. Edinburgh: Edinburgh University Press, 2004.
- 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.
- Schoene, Berthold (ed.). *Edinburgh Companion to Contemporary Scottish Literature*, Edinburgh: Edinburgh University Press, 2007.
- 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 *

Thursdays 2.10-4pm and 4.10-6pm

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 is 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.

Seminar Schedule

Week 1	Introduction; T S Eliot, 'Rhapsody on a Windy Night'; Willa Muir 'Clock-A-Doodle-Do'; <i>Metropolis</i> (dir. Fritz Lang); <i>Modern Times</i> (dir. Charlie Chaplin)
Week 2	Joseph Conrad, <i>The Secret Agent</i>
Week 3	Aldous Huxley, <i>Brave New World</i>
Week 4	Lewis Grassic Gibbon, <i>A Scots Quair</i>
Week 5	Thomas Pynchon, <i>V.</i>
Week 6	No Classes / Flexible Learning Week
Week 7	J.G. Ballard, <i>Crash</i>
Week 8	Alasdair Gray, <i>Lanark</i>
Week 9	Essay Completion Week
Week 10	Jeanette Winterson, <i>The Stone Gods</i>
Week 11	William Gibson, <i>Neuromancer</i>
Week 12	<i>Blade Runner</i> (dir. Ridley Scott); <i>The Matrix</i> (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

Fridays 9-10.50am

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).

Seminars

Colonial and Postcolonial Discourse

Week 1	E.M. Forster, <i>A Passage to India</i> ; Rudyard Kipling, 'White Man's Burden' (on LEARN); extracts from Edward Said's <i>Orientalism</i> and Stephen Slemon's 'The Scramble for Post-Colonialism' (in <i>The Postcolonial Studies Reader</i>).
--------	--

Hybridity and Mimicry

Week 2	V.S. Naipaul, 'Man-Man' (on LEARN); Rudyard Kipling, 'Bubbling Well Road' (on Project Gutenberg website) http://www.gutenberg.org/wiki/Main_Page
--------	---

Spivak and the subaltern

Week 3	Arundhati Roy; <i>The God of Small Things</i> ;
--------	---

Nationalism and Culture

Week 4	Ngugi, <i>A Grain of Wheat</i>
--------	--------------------------------

Postcolonialism and Feminism/Gender

Week 5	Tsitsi Dangarembga, <i>Nervous Conditions</i>
--------	---

Week 6	NO CLASSES / Flexible Learning Week
--------	--

The Body and Ethnicity

Week 7	Toni Morrison <i>Beloved</i>
--------	------------------------------

Diaspora, migrancy and exile

Week 8	Hanif Kureishi, <i>My Beautiful Laundrette</i> (screenplay and film)
--------	--

Week 9	ESSAY COMPLETION WEEK
--------	------------------------------

Language

Week 10	Amos Tutuola, <i>The Palm-Wine Drinkard</i> Linton Kwesi Johnson, selected dub poetry
---------	--

Settler subjectivities

Week 11	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' (details to be posted on LEARN). Witi Ihimaera, "This Life is Weary" (on LEARN)
---------	---

Counter discourse: humour, satire, postmodern play

Week 12	Selected prose by Epeli Hau'ofa and Albert Wendt (on LEARN); discussion of 'ethnic' television comedy series <i>Goodness Gracious Me</i> and <i>Bro' Town</i>
---------	--

Course Texts

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, eds. *The Post-Colonial Studies Reader*, 2nd edn. (London: Routledge, 2005, ISBN 0415345650)

Dangarembga, Tsitsi. *Nervous Conditions* (Ayebia Clarke, 2004, ISBN 0954702336)

Forster, E.M. *A Passage to India* (Penguin, 1998, 0140274235)

Kureishi, Hanif. *My Beautiful Laundrette* (Faber and Faber, 2000, 0571202543)

Morrison, Toni. *Beloved* (Vintage, 1997, 0099760118)

Ngugi. *A Grain of Wheat* (Penguin, 2002, 0141186993)

Roy, Arundhati. *The God of Small Things* (Flamingo, 1998, 0066550681)

Tutuola, Amos, *The Palm-Wine Drinkard* (Faber and Faber, 1977, 0571049966)

Selected Secondary Reading

A: Material on/by specific authors

Tsitsi Dangarembga

Aegerter, Lindsay, 'A Dialectic of Autonomy and Community: Tsitsi Dangarembga's Nervous Conditions', *Tulsa Studies in Women's Literature* 15.2 (1996): 231-40. <http://www.jstor.org/stable/464133>

E.M. Forster

Rapport, Nigel. *The prose and the passion: anthropology, literature and the writing of E.M. Forster*. Manchester University Press, 1994.

Routledge Literary Sourcebook on E.M. Forster's A Passage to India. London: Routledge, 2002.

Hanif Kureishi

Kaletka, Kenneth C. *Hanif Kureishi: postcolonial storyteller*. Austin, Tex.: University of Texas Press, 1998.

Moore-Gilbert, Bart. *Hanif Kureishi*. Manchester University Press, 2001.

Toni Morrison

Duvall, John N. *The Identifying Fictions of Toni Morrison: modernist authenticity and postmodern blackness*. New York/Basingstoke: Palgrave, 2000.

Eckard, Paula Gallant. *Maternal body and voice in Toni Morrison, Bobbie Ann Mason, and Lee Smith*. Columbia, University of Missouri Press, 2002.

McKay, Nellie Y. *Critical Essays on Toni Morrison*. Boston, Mass.: Hall, 1988.

Morrison, Toni. *Conversations with Toni Morrison*. Jackson, Miss.: University Press of Mississippi, 1994.

V.S. Naipaul

King, Bruce Alvin. *V.S. Naipaul*. Basingstoke: Macmillan, 1993.

Nixon, Rob. *London Calling: V.S. Naipaul, Postcolonial Mandarin*. Oxford University Press, 1992.

Ngugi wa Thiong'o

Ngugi wa Thiong'o. *Decolonizing the mind: the politics of language in African literature*. London: James Currey, 1986.

Ogude, James. *Ngugi's novels and African history*. London: Pluto, 1999.

Parker, Michael and Starkey, Roger (eds). *Postcolonial literatures : Achebe, Ngugi, Desai, Walcott*. Basingstoke: Macmillan, 1995.

Sicherman, Carol. *Ngugi wa Thiong'o: the making of a rebel; a source book in Kenyan literature and resistance*. London: Zed, 1990.

Arundhati Roy

Dodiya, Jaydipsinh and Joya Chakravarty (eds). *The Critical Studies of Arundhati Roy's The God of Small Things*. New Delhi: Atlantic Publishers and Distributors, 2001.

Sharma, R.S. *Arundhati Roy's The God of Small Things: critique and commentary*. New Delhi: Creative Books, 1998.

Amos Tutuola

Lindfors, Bernth (ed.). *Critical Perspectives on Amos Tutuola*. London: Heinemann, 1980.

Wangman, Pauline Turner. *Telling Tales: Literary Perspectives of West Africa*. Edinburgh: Centre of African Studies, 1986.

B: Postcolonial Theory/Criticism

- Bill Ashcroft *et al.* (eds), *The Empire Writes Back, Theory and Practice in Post-Colonial Literatures* (1989)
- Homi Bhabha (ed), *Nation and Narration* (1990)
- Elleke Boehmer, *Colonial and Postcolonial Literatures* (1995)
- L. Chrisman and B. Parry (eds), *Postcolonial Theory and Criticism* (2000)
- Terry Eagleton, Frederic Jameson and Edward Said, *Nationalism, Colonialism and Literature* (1990)
- Leela Gandhi, *Postcolonial Theory* (1998)
- Kadiatu Kanneh, *African identities: race, nation and culture in ethnography, Pan-Africanism and Black literatures* (1998)
- Paul Gilroy, *There Ain't No Black in the Union Jack* (1987)
- Neil Lazarus, *Resistance in postcolonial African fiction* (1990)
- Neil Lazarus, *Nationalism and Cultural Practice in the Postcolonial World* (1999)
- Ania Loomba, *Colonialism-Postcolonialism* (1998)
- John McLeod, *Beginning Postcolonialism* (2000)
- Trinh Minh-ha, *Woman, Native, Other: Writing Postcoloniality and Feminism* (1989)
- Susheila Nasta (ed), *Motherlands* (1991)
- A. Parker *et al.* (eds), *Nationalisms and Sexualities* (1992)
- Ato Quayson, *Postcolonialism* (2000)
- Parama Roy, *Indian Traffic: identities in question in colonial and postcolonial India* (1998)
- Edward Said, *Culture and Imperialism* (1993)
- Sara Suleri, *The Rhetoric of English India* (1992)
- I. Talit, *The Language of Postcolonial Literatures* (2002)
- P. Williams, P. and L. Chrisman (eds), *Colonial Discourse and Post-Colonial Theory: a Reader* (Pearson/Longman, 2003, 0745014917)

Strangers to Ourselves: Post-war & Contemporary Writing *

Mondays 11.10am-1pm and Tuesdays 11.10am-1pm

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. Introduction: others and ourselves
2. Sam Selvon, *The Lonely Londoners*
3. Muriel Spark, *The Ballad of Peckham Rye*
4. J.G. Ballard, *High-Rise*
5. North Irish Poetry: (Seamus Heaney, Michael Longley, and Eavan Boland)
6. **NO CLASSES**
7. Tony Harrison, *V* / Hanif Kureishi, *My Beautiful Launderette*
8. Jonathan Coe, *What a Carve Up!*
9. **ESSAY COMPLETION WEEK**
10. Jackie Kay, *Trumpet*
11. Gregory Burke, *Black Watch* / Sarah Kane *Blasted*
12. Alice Oswald, *Woods, etc*

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.

General Secondary Reading:

- James Acheson and Sarah C.E. Ross (eds), *The Contemporary British Novel* (Edinburgh, 2005)
- Jean Baudrillard, *Simulacra and Simulation* (Michigan, 1994)
- Sara Ahmed, *Strange Encounters: embodied others in postcoloniality* (Routledge, 2000)
- Nicola Allen, *Marginality in the Contemporary British Novel* (Continuum, 2008)
- Seyla Benhabib, *The Rights of Others* (Cambridge, 2004)
- Nick Bentley, *Contemporary British Fiction* (Edinburgh, 2008)
- Pheng Chea and Bruce Robbins (eds), *Cosmopolitics: thinking and feeling beyond the nation* (Minnesota, 1998)
- Lawrence Driscoll, *Evading Class in Contemporary British Fiction* (Palgrave, 2009)
- Paul Gilroy, *"There Ain't No Black in the Union Jack": the cultural politics of race and nation* (Hutchinson, 1987)
- Paul Gilroy, *Between Camps* (Penguin, 2001)
- Paul Gilroy, *After Empire* (Routledge, 2004)
- Dominic Head, *The State of the Novel: Britain and Beyond* (Wiley-Blackwell, 2008)
- Linda Hutcheon, *Poetics of Postmodernism* (Routledge, 1988)
- Linda Hutcheon, *The Politics of Postmodernism* (Routledge, 1989)
- Fredric Jameson, *Postmodernism, or, the cultural logic of late capitalism* (Verso, 1991)
- Daniel Lea and Bertold Schoene, *Posting the Male: masculinities in post-war and contemporary British literature* (Rodopi, 2003)
- Jean-Francois Lyotard, *The Postmodern Condition* (Manchester, 1984)
- Brian McHale, *Postmodernist Fiction* (Routledge, 1987)
- Susheila Nasta (ed), *Writing Across Worlds: Contemporary Writers Talk* (Routledge, 2004)
- Alan Sinfield, *Literature, Politics and Culture in Postwar Britain* (Continuum, 2004)
- Alan Sinfield and Alistair Davies, *British Culture of the Postwar: 1945-1999* (Routledge, 2000)
- Dennis Walder (ed), *Postcolonial Nostalgias* (Routledge, 2011)

The Modern American Novel, 1920-1960

Thursdays 9-10.50am and 2.10- 4pm and Fridays 9-10.50am

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.

Primary Texts and Seminar Schedule

Week 1 **Introductory class**

Week 2 **Modernist narration, ethnicity and commodity culture: F. Scott Fitzgerald, *The Great Gatsby* (1925)**

Additional reading: Thorstein Veblen, *The Theory of the Leisure Class* (1899): ch.4 (provided)
 Walter Benn Michaels, *Our America: Nativism, Modernism and Pluralism* (1995)
 F. Scott Fitzgerald, "The Crack-Up" (1936)
 Ruth Prigozy (ed.), *The Cambridge Companion to F. Scott Fitzgerald* (2002)

Week 3 **Gender and style: Ernest Hemingway, *The Sun Also Rises/Fiesta* (1926)**

Additional reading: Wendy Martin, "Brett Ashley as New Woman in *The Sun Also Rises*", in Linda Wagner-Martin (ed.), *New Essays on The Sun Also Rises* (1987) (provided)

 Gertrude Stein, *Picasso* (1938)
 Ernest Hemingway, "Soldier's Home" in *In Our Time* (1925)

Week 4 **Politics and religion: John Steinbeck, *The Grapes of Wrath* (1939)**

Additional reading: Barbara Foley, *Radical Representations: Politics and Form in U.S. Proletarian Fiction, 1929-1941* (1993)
 Morris Dickstein, *Dancing in the Dark: A Cultural History of the Great Depression* (2009)

Week 5 **Fractured narratives and modernist language: William Faulkner, *As I Lay Dying* (1930)**

Additional reading: John T. Matthews, 'As I Lay Dying in the Machine Age', *boundary 2* (1991): 69-94 (provided)
 Dorothy J. Hale, 'As I Lay Dying's Heterogenous Discourse', *Novel: A Forum on Fiction* 23.1 (1989): 5-23
 Joel Williamson, *William Faulkner and Southern History* (1993)

Week 6 **NO CLASSES**

Week 7 Linguistic play: Zora Neale Hurston, *Their Eyes Were Watching God* (1937)

Additional reading: James Weldon Johnson's 'The Dilemma of the Negro Author' (1928) (provided)
Henry Louis Gates, *The Signifying Monkey: A Theory of African-American Literary Criticism* (1988)

Week 8 Blackness and social interpellation: Ralph Ellison, *Invisible Man* (1952)

Additional reading: Jim Neighbors, 'Plunging (outside of) history: naming and self-possession in *Invisible Man*', *African American Review* 36.2 (2002): 227-42

Louis Althusser, "Ideology and Ideological State Apparatuses (Notes towards an Investigation)" (1970) (provided)

Week 9 ESSAY COMPLETION WEEK – no class

Week 10 Adolescence and literary rebellion 1: J.D. Salinger, *The Catcher in the Rye* (1951)

Additional reading: Alan Nadel, 'Rhetoric, Sanity and the Cold War: The Significance of Holden Caulfield's Testimony', in *Containment Culture: American Narratives, Postmodernism, and the Atomic Age* (1995), pp. 71-89
Thomas Schaub, *American Fiction in the Cold War* (1991)

Week 11 Sexual commodification and aesthetic beauty: Vladimir Nabokov, *Lolita* (1955)

Additional reading: Frederic Whiting, "'The strange particularity of the lover's presence": Pedophilia, pornography, and the anatomy of monstrosity in *Lolita*', *American Literature* 70.4 (1998): 833-62
Paul Giles, 'Virtual Eden: *Lolita*, Pornography, and the Perversions of American Studies', *Journal of American Studies* 34.1 (2000): 41-66 (provided)

Week 12 Adolescence and literary rebellion 2: Jack Kerouac, *On The Road* (1957)

Additional reading: Erik R. Mortenson, 'Beating time: configurations of temporality in Kerouac's *On the Road*', *College Literature* 28.3 (2001): 51-67
A. Robert Lee, *The Beat Generation Writers* (London: Pluto, 1996)
Jack Kerouac, "'The Origins of the Beat Generation' (1959), and "Essentials of Spontaneous Prose" (1959) (provided)