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:

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


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**

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<thead>
<tr>
<th>Week 1</th>
<th>Love Poetry I:</th>
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<tr>
<td>3.</td>
<td>Alfred Lord Tennyson, ‘Rizpah’ VIA LEARN</td>
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<tr>
<th>Week 2</th>
<th>Charlotte Brontë, <em>Jane Eyre</em> (1847)</th>
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<tr>
<td>Week 3</td>
<td>Elizabeth Barrett Browning, <em>Aurora Leigh</em> (1857)</td>
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<td></td>
<td>Supplementary reading: contemporary reviews excerpted in the Norton edition of <em>The Mill on the Floss</em> by Craik, James, Swinburne, Ruskin, pp. 458-68.</td>
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<tr>
<th>Week 5</th>
<th>Charles Dickens, <em>Great Expectations</em> (1860-61)</th>
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<tr>
<th>Week 6</th>
<th>George Meredith, <em>Modern Love</em> (1862)</th>
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<th>Week 7</th>
<th>Love Poetry II:</th>
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<tr>
<td></td>
<td>2. Dante Gabriel Rossetti, ‘Nuptial Sleep’. VIA LEARN</td>
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<td></td>
<td>3. Algernon Charles Swinburne, ‘Dolores (Our Lady of Pain)’, Representative Poetry Online, link via LEARN</td>
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| Week 8 | ESSAY COMPLETION WEEK |

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<tr>
<th>Week 9</th>
<th>George Gissing, <em>New Grub Street</em> (1891)</th>
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<tr>
<th>Week 10</th>
<th>Thomas Hardy, <em>Tess of the d’Urbervilles</em> (1891)</th>
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| Week 11 | Arthur Wing Pinero, *The Notorious Mrs Ebbsmith* (1895); Oscar Wilde, *An Ideal Husband* (1895) (via LEARN) |

**Recommended Further Reading:**

(Ithaca: Cornell University Press, 1993)


Brooks, Peter, *Realist Vision* (Yale University Press, 2005)


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)


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:


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

Week 8. ESSAY COMPLETION WEEK

Part III. After Modernism


English Literature Fourth Year  
Semester One Core Period Course

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.  

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:**
Charlotte Smith, *Desmond* (Broadview 2001)
Anon, *The Woman of Colour* (Broadview 2007)

**Recommended:**
---. *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)
---. *Women, Writing, and Revolution 1790-1827* (Oxford 1993)
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:**

<table>
<thead>
<tr>
<th>Week 1.</th>
<th>Week 2. Imagining the Other I: Washington Irving, The Sketch-Book of Geoffrey Crayon, Gent. (OUP 2009)</th>
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<tbody>
<tr>
<td>Week 3.</td>
<td>Imagining the Other II: Charles Dickens, American Notes: for General Circulation (Penguin 2000)</td>
</tr>
<tr>
<td>Week 5.</td>
<td>Slavery and Abolitionism: Frederick Douglass, My Bondage and My Freedom (Yale University Press 2014); Elizabeth Barrett Browning, 'The Runaway Slave at Pilgrim's Point' (online)</td>
</tr>
<tr>
<td>Week 7.</td>
<td>Transatlantic Time Travel: Mark Twain, A Connecticut Yankee at King Arthur’s Court (OUP 2008); Alfred Tennyson, The Major Works (OUP 2009)</td>
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<tr>
<td>Week 8.</td>
<td><strong>ESSAY COMPLETION WEEK</strong></td>
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<tr>
<td>Week 10.</td>
<td>North America - Dramatising Society: George Bernard Shaw, 'The Devil's Disciple' in Three Plays for Puritans (Penguin 2006); Oscar Wilde, 'A Woman of No Importance' in The Importance of Being Earnest and Other Plays (OUP 2008)</td>
</tr>
</tbody>
</table>
**Reading List**

**Compulsory:**

Barrett Browning, Elizabeth. 'The Runaway Slave at Pilgrim's Point'. Online  

**Recommended**

**Week 2**  
o Rubin-Dorsky, Jeffrey, Adrift in the Old World: The Psychological Pilgrimage of Washington Irving (Chicago: Chicago University Press, 1988)

**Week 3**  
o McGill, Meredith L. American Literature and the Culture of Reprinting, 1834-1853 (Philadelphia: U Penn Press, 2007)

**Week 4**  
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 (Bston, Mass: University of Massachusetts Press, 2009)
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

**Week 6**
o Bell, Millicent 'The Marble Faun and the Waste of History', Southern Review 35.2 (1999): 354-70

**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

**Week 8**
ESSAY COMPLETION WEEK

**Week 9**
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
Week 10
o Friedman, David, Wilde in America: Oscar Wilde and the Invention of Modern Celebrity (New York: Norton, 2014)
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 Crompton, Louis, Shaw the Dramatist: A Study of the Intellectual Background of the Major Plays (Lincoln, NE: University of Nebraska Press, 1971)

Week 11
o Bell, Millicent Meaning in Henry James (Cambridge: Harvard UP 1991)
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
English Literature Fourth Year  
Semester Two Core Period Course

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 3 Candia McWilliam, *Debatable Land* (1994)
Week 5 James Kelman, *How Late It Was How Late* (1994)
Week 6 INNOVATIVE LEARNING WEEK
Week 9 ESSAY COMPLETION WEEK

Indicative Secondary Bibliography


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';  
Metropolis (dir. Fritz Lang);  Modern Times (dir. Charlie Chaplin)
Week 2  Joseph Conrad, The Secret Agent
Week 3  Aldous Huxley, Brave New World
Week 4  Lewis Grassic Gibbon, A Scots Quair
Week 5  Thomas Pynchon, V.
Week 6  No Classes / Flexible Learning Week
Week 7  J.G. Ballard, Crash
Week 8  Alasdair Gray, Lanark
Week 9  Essay Completion Week
Week 10 Jeanette Winterson, The Stone Gods
Week 11 William Gibson, Neuromancer
Week 12 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.
English Literature Fourth Year
Semester Two Core Period 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

Colossal and Postcolonial Discourse

| Week 1 | E.M. Forster, A Passage to India; Rudyard Kipling, ‘White Man’s Burden’ (on LEARN); extracts from Edward Said’s Orientalism and Stephen Siemon’s ‘The Scramble for Post-Colonialism’ (in The Postcolonial Studies Reader). |

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; The God of Small Things; |

Nationalism and Culture

| Week 4 | Ngugi, A Grain of Wheat |
### Postcolonialism and Feminism/Gender

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<tr>
<th>Week 5</th>
<th>Tsitsi Dangarembga, <em>Nervous Conditions</em></th>
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<tr>
<td>Week 6</td>
<td><strong>NO CLASSES / Flexible Learning Week</strong></td>
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<td><strong>The Body and Ethnicity</strong></td>
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<td>Week 7</td>
<td>Toni Morrison <em>Beloved</em></td>
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<td><strong>Diaspora, migrancy and exile</strong></td>
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<td>Week 8</td>
<td>Hanif Kureishi, <em>My Beautiful Laundrette</em> (screenplay and film)</td>
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<td>Week 9</td>
<td><strong>ESSAY COMPLETION WEEK</strong></td>
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<td></td>
<td><strong>Language</strong></td>
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<td>Week 10</td>
<td>Amos Tutuola, <em>The Palm-Wine Drinkard</em></td>
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<td>Linton Kwesi Johnson, selected dub poetry</td>
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<td><strong>Settler subjectivities</strong></td>
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<td>Week 11</td>
<td>Katherine Mansfield, ‘The Garden Party’;</td>
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<td>Henry Lawson, ‘The Drover’s Wife’;</td>
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<td>Nadine Gordimer, ‘Six Feet of the Country’;</td>
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<td>Margaret Atwood, ‘Progressive Insanities of a Pioneer’ (details to be posted on LEARN).</td>
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<td>Witi Ihimaera, “This Life is Weary” (on LEARN)</td>
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<td><strong>Counter discourse: humour, satire, postmodern play</strong></td>
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<td>Week 12</td>
<td>Selected prose by Epeli Hau’ofa and Albert Wendt (on LEARN); discussion of ‘ethnic’ television comedy series <em>Goodness Gracious Me</em> and <em>Bro’ Town</em></td>
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### Course Texts

Forster, E.M. *A Passage to India* (Penguin, 1998, 0140274235)
Kureishi, Hanif. *My Beautiful Laundrette* (Faber and Faber, 2000, 0571202543)
Tutuola, Amos, *The Palm-Wine Drinkard* (Faber and Faber, 1977, 0571049966)
Selected Secondary Reading

A: Material on/by specific authors

Tsitsi Dangarembga

E.M. Forster

Hanif Kureishi

Toni Morrison

V.S. Naipaul

Ngugi wa Thiong’o

Arundhati Roy

Amos Tutuola
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)
L. Chrisman and B. Parry (eds), Postcolonial Theory and Criticism (2000)
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)
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)
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)
Nicola Allen, *Marginality in the Contemporary British Novel* (Continuum, 2008)
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)
Linda Hutcheon, *Poetics of Postmodernism* (Routledge, 1988)
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)
Alan Sinfield, *Literature, Politics and Culture in Postwar Britain* (Continuum, 2004)
Dennis Walder (ed), *Postcolonial Nostalgias* (Routledge, 2011)
English Literature Fourth Year
Semester Two Core Period Course

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)

F. Scott Fitzgerald, “The Crack-Up” (1936)

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)


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


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)

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

                     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:  Frederic Whiting, “‘The strange particularity of the lover’s presence’:

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

                     Jack Kerouac, “‘The Origins of the Beat Generation’ (1959), and “Essentials of Spontaneous Prose” (1959) (provided)