

Željka Švrljuga
ENG337
Spring 2018

Mondays 14.15-16
Sydneshaugen Skole, Room M

What is Caribbean Literature?

The aim of the course is to provide a brief insight into Anglophone Caribbean literature from its beginnings to the end of the twentieth century, which by and large draws on the history of the colony, cultural and ethnic diversity and hybridity, orality and its patwa inflections, and the Caribbean continental and island geographies—with the sea as one of the key tropes. Writing from exile, many of the writers on our reading list address the issues of colonization, the atrocity of slavery and its legacy, cultural heritage/religious practices, and racial politics. Since the politics of the colony and slavery underlies much of Caribbean literature, we will examine if and how two European artworks inform or figure in the literary works we will discuss in the course.

Exam format: Term Paper

Submission deadline: May

PRIMARY READINGS:

Aphra Behn, <i>Oroonoko</i> (1688)	Penguin Classics
David Dabydeen, "Turner," in <i>"Turner," New and Selected Poems</i> .	Peepal Press
Fred D'Aguiar, <i>Feeding the Ghosts</i> (1997)	Granta Books
Beryl Gilroy, <i>Inkle and Yarico</i> (1996)	Peepal Tree
Claude McKay, "Hard Times" and "Cudjoe Fresh from the Lecture"	
https://scalar.lehigh.edu/mckay/songs-of-jamaica-1912	
Caryl Phillips, <i>Crossing the River</i> (1993)	Vintage
Jean Rhys, <i>Wide Sargasso Sea</i> (1966)	Penguin Classics
Derek Walcott, "The Sea Is History" (1979) https://allpoetry.com/The-Sea-Is-History	

ARTWORKS:

William Blake, *Europe Supported by Africa and America* (1796)
J.M.W. Turner, *Slavers Throwing Overboard the Dead and Dying, Typhoon Coming on* (1840)

SECONDARY READINGS:

Ian Baucom, "Specters of the Atlantic." *The South Atlantic Quarterly* 100:1 (Winter 2001): 61-82. <http://muse.jhu.edu/journals/saq/summary/v100/100.1baucom02.html>
Franz Fanon, "The Negro and Language." *Black Skin, White Masks*. Grove, 1967. 17-40.
Edouard Glissant, "A Caribbean Future." In *Caribbean Discourse: Selected Essays*. UP of Virginia, 1999. 221-47.
Walter Jekyll, "Preface to *Songs of Jamaica*"
<https://scalar.lehigh.edu/mckay/preface-to-songs-of-jamaica-1912?path=songs-of-jamaica-1912>

Robert Dale Parker, “Postcolonial and Race Studies.” In *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. Oxford UP (2015): 285-329.

Gayatri Chakravorty Spivak, “Three Women’s Texts and a Critique of Imperialism.” *Critical Inquiry*, 1985 Autumn, Vol.12(1), pp.243-61.

Derek Walcott, ---. “Derek Walcott - Nobel Lecture: The Antilles: Fragments of Epic Memory.” *Nobelprize.org*. Nobel Media AB 2014. Web. 4 Dec 2017.

http://www.nobelprize.org/nobel_prizes/literature/laureates/1992/walcott-lecture.html

SCHEDULE

DATE	THEME/TOPIC	TEXT(S)
Jan. 15	Introductory: THE SEA IS HISTORY	William Blake, <i>Europe Supported by Africa and America</i> Derek Walcott, “Nobel Lecture” Walcott, “The Sea Is History”
Jan. 22	SEEING THROUGH THE WHITE WOMAN’S EYES	Aphra Behn, <i>Oroonoko</i> Parker, “Postcolonial and Race Studies”
Jan. 29	THE POLITICS OF THE WHITE MALE GAZE	Beryl Gilroy, <i>Inkle and Yarico</i> Parker, “Postcolonial and Race Studies” (cont.)
Feb. 5	PATWA POETRY and THE FLUIDITY OF TIME AND SPACE	Claude McKay, “Hard Times” and “Cudjoe Fresh from the Lecture” Walter Jekyll, “Preface to <i>Songs of Jamaica</i> ” Franz Fanon, “The Negro and Language”
Feb. 12	THE BLACK ATLANTIC and/or COLORED BY WAYS OF SEEING and SPEAKING	Fred D’Aguiar, <i>Feeding the Ghosts</i> Ian Baucom, “Specters of the Atlantic” J.M.W. Turner, <i>Slavers Throwing Overboard</i> David Dabydeen, “Turner”
March 5	THE FLUIDITY OF TIME AND SPACE	Caryl Phillips, <i>Crossing the River</i> Edouard Glissant, “A Caribbean Future.”
March 8	“HELEN OF OUR WARS”	Jean Rhys, <i>Wide Sargasso Sea</i> Gayatri Chakravorty Spivak, “Three Women’s Texts and a Critique of Imperialism”
March 19		SUMMING UP