**Multicultural Britain (Lit 6-341)**

Spring Semester

2019-2020

## Lecturer

Effie Yiannopoulou (room 307Γ)

## Times and Venues

## Wednesday 13:30-16:00 / room: 417

## Office Hours

Wednesday 10:30 - 13:15

Friday 13:45 - 15:00

## Description and aims of the module

This module will examine the many faces of multicultural Britain as these have taken shape in the postwar years following the collapse of the British colonial empire in the middle of the twentieth century and the waves of migration from its former colonies that followed. The focus will be primarily on Black British and British Asian writings and cultural production and will invite students to consider a range of issues that are pressing in Britain’s multiracial and multi-religious communities today such as national identity and belonging (especially the idea of Englishness), cultural difference, (im)migration, diaspora, race relations and racism, art and (self-) representation, the emergence of political Islam, history, memory and the past. We will engage with a variety of literary, theoretical, cultural and visual texts that will include novels, short stories, poems, films, music, television programmes and art.

# Objectives

The objectives of this module are to encourage students

* to appreciate the impact of colonialism, decolonization and migration on postwar English literature and identity
* to familiarize themselves with and critically assess the problems and opportunities attendant on cross-cultural exchange
* to consider literary and artistic representation in its political dimension as a site of struggle in the formation of individual and collective identities

**Learning Outcomes**

By the end of the module, students are expected

* to be able to identify and critically engage with the main issues debated in contemporary British multiculture, especially in Black British and British Asian (con)texts
* to appreciate the role of literature, art and popular culture in the making and refashioning of cultural identities
* to demonstrate familiarity with the texts discussed in class, the theories used to read them and the rich histories and contexts that make them meaningful

## Requirements

* Students need to do the required amount of reading within the limits set by the module outline and always before its discussion in class.  This will facilitate their contribution to class discussions which will be an essential requirement of this module.
* Registration on the E-Learning platform is also required.

# Assessment

Assessment is by final exam. Alternatively, students can do the final exam (50%) and a project that will be decided in consultation with the tutor (50%). This will involve the writing of a ten-page research paper and an in-class presentation. The grading criteria are available online.

**Outline**

*Week 1-2: The genealogies of Brexit: introducing postwar multi-ethnic and multiracial Britain*

Lord Kitchener, “London is the Place for Me”

Kamau Brathwaite, “Nation Language.” *The Norton Anthology* (pp. 2729-33)

Louise Bennett, “Colonization in Reverse.” *The Norton Anthology* (pp. 2726-27)

Wole Soyinka, “Telephone Conversation.” *The Norton Anthology* (pp. 2736)

*Weeks 3-4: Immigration*

Samuel Selvon, *The Lonely Londoners.* London: Penguin Books, 2006 (first published 1956)

V.S. Naipaul. “One Out of Many,” *The Norton Anthology* (pp. 2855-2878)

*Week 5: Racism*

Enoch Powell, “Rivers of Blood” speech

Jackie Kay, “Racism, Six Short Poems.” *Women/Poetry in Britain and Greece*. Ed. Ekaterini Douka-Kabitoglou. Thessaloniki: University Studio Press, 1998.

*Week 6-7: Diaspora*

Stuart Hall, “New Ethnicities.” *Writing Black Britain, 1948-1998*. Ed. James Procter. Manchester: Manchester UP, 2000. 265-275

*Weeks 8-9: Diasporic Englishness*

Andrea Levy, *Fruit of the Lemon.* London: Review, 1999.

*Week 10: Women, gender and sexuality*

Dir. Gurinder Chadha, *Bhaji on the Beach* (1993)

*Weeks 11-12: Islam and Islamophobia*

Hanif Kureishi, “My Son the Fanatic,” *The Norton Anthology* (pp. 3033-3041)

The English Defense League

Fun-Da-Mental (hip-hop band) (2006)

*Week 13: Re-staging cultural difference*

Winsome Pinnock, *Water.* Commissioned by the Tricycle Theatre, September 2000.

**Reading Material**

You can find your reading material in the following places:

*The Norton Anthology of English Literature*, *Vol. II*, Ninth Edition.

Kamau Brathwaite, “Nation Language.” *The Norton Anthology* (pp. 2729-33)

Louise Bennett, “Colonization in Reverse.” *The Norton Anthology* (pp. 2726-27)

Wole Soyinka, “Telephone Conversation”(2736).

V.S. Naipaul. ‘One Out of Many’ (2855-2878)

Hanif Kureishi, “My Son the Fanatic” (pp. 3033-3041)

Both the novels *Fruit of the Lemon* by Andrea Levy and Samuel Selvon’s *The Lonely Londoners* and the visual material (film; music videos) will be provided by the tutor. The rest of the material can be found in a Reader available in Monochromia, the School Library and some of it on our e-learning class. Many of the sources are also available on line.

Fun-Da-Mental (hip-hop band) at <https://www.youtube.com/watch?v=eCuOnSX4igo>

Dizzee Rascal, “Dirtee Cash (Money Talks)” (2009) at <https://www.youtube.com/watch?v=5FT0-GdA4Ss>

Lord Kitchener, “London is the Place for Me” at

<http://www.islandlyrics.com/lyrics-lord_kitchener_lyrics-london_is_the_place_for_me_1960s.htm>

Enoch Powell, “Rivers of Blood” speech at

<http://www.telegraph.co.uk/comment/3643823/Enoch-Powells-Rivers-of-Blood-speech.html>

**Suggested Reading**

**General**

Arana, R. Victoria. *Black British Writing*. London: Palgrave/Macmillan, 2004 (PR 120.B55B58)

Chambers, Claire. *British Muslim Fictions: Interviews with Contemporary Writers*. New York: Palgrave Macmillan, 2011. (PR120.M87B75 2011)

Childs, Peter. *Contemporary Novelists: British Fiction since 1970*. New York: Palgrave Macmillan, 2005. (PR881.C53)

Dawson, Ashley. *Mongrel Nation: Diasporic Culture and the Making of Postcolonial Britain*. Ann Arbor: The U of Michigan P, 2007. (PR120.M55D39)

Donnell, Alison. *Companion to Contemporary Black British Culture*. London and New York: Routledge, 2002. (Ref DA125.N4C63)

Higgins, Michael, Clarissa Smith and John Storey, ed. *The Cambridge Companion to Modern British Culture*. Cambridge: Cambridge UP, 2010. (DA110.C253 2010)

Lane, Richard. *Contemporary British Fiction*. Cambridge: Polity Press, 2007. (PR881.C66)

Low, Gail Ching-Liang and Marion Wynne-Davies. *A Black Canon?* New York: Palgrave Macmillan, 2006. (PR120.B55B53 2006)

Procter, James. *Dwelling Places: Postwar Black British Writing*. Manchester: Manchester UP, 2003. (PR120.B55P76)

Stein. Mark. *Black British Literature: Novels of Transformation*. Columbus: Ohio State University, 2004. (PR120.B55S74)

**Englishness, Britishness**

Baucom, Ian. *Out of Place: Englishness, Empire, and the Locations of Identity*. Princeton: Princeton UP, 1999. (PR478.N37B38)

Easthope, Antony. *Englishness and National Culture*. New York: Routledge, 1999. (DA118.E23 1999)

McPhee, Graham. *Empire and After: Englishness in a Postcolonial Perspective*. Oxford : Berghahn Books, 2010 (DA118.E487)

Nasta, Susheila. *Home Truths: Fictions of the South Asian Diaspora in Britain*. London: Palgrave Macmillan, 2002. (PR129.A785N37)

Upstone, Sara. *British Asian Fiction: Twenty-First Century Voices*. Manchester: Manchester UP, 2016. (PR120.A75U67 2016)

Ware, Vron. *Who Cares about Britishness: a Global View of the National Identity Debate*. London: Arcadia Books, 2007. (DA118.W29 2007)

Webster, Wendy. *Englishness and Empire, 1939-1965*. Oxford: Oxford UP, 2005. (DA16.W34 2005)

Westall, Claire and Michael Gardiner. *Literature of an Independent England: Revisions of England, Englishness and English Literature*. New York: Palgrave Macmillan, 2013. (PR149.N3L58 2013)

**Gender, Women, Feminism**

Aston, Elaine. *Feminist Views on the English Stage: Women Playwrights, 1990-2000*. Cambridge: Cambridge UP, 2006. (PR739.F45A77 2006)

Davies, Carole Boyce. *Black Women, Writing, and Identity: Migrations of the Subject*. London: Routledge, 1994. (PS153.N5D32) [see ‘Introduction: Migratory Subjectivities’]

Goodman, Lizbeth. *Feminist Stages: Interviews with Women in Contemporary British Theatre*. Amsterdam: Harwood Academic Publishers, 1996. (PN2595.13.W65G665)

### Jarrett-Macauley, Delia. *Reconstructing Womanhood, Reconstructing Feminism :Writings on Black Women*. London: Routledge, 1996. (HQ1597.R43)

Jones, Amelia. *The Feminism and Visual Culture Reader*. New York: Routledge, 2003. (Archaeology School Library, HQ1121.F46 2003)

Mizza, Heidi Safia. ‘Mapping a genealogy of Black British feminism’*. Black British Feminism: A Reader*. Ed. Heidi Safia Mizza. London: Routledge, 1997. (DA125.N4B522)

**(Pop) Culture**

Dent, Gina and Michele Wallace, ed. *Black Popular Culture*. Seattle: Bay Press, 1992. (E185.86B532)

Doy, Gen. Black *Visual Culture: Modernity and Postmodernity*. London ; New York : I.B. Tauris, 2000. (Art School Library, N6768.D69 2000)

Gilroy, Paul. *There Ain’t No Black in the Union Jack: The Cultural Politics of Race and Nation*. London : Unwin Hyman, 1987. (DA125.N4G55 1991)

Jordan, Glenn and Chris Weedon*. Cultural Politics: Class, Gender, Race and the Postmodern World*. Oxford: Blackwell, 1995. (NX180.S6J66)