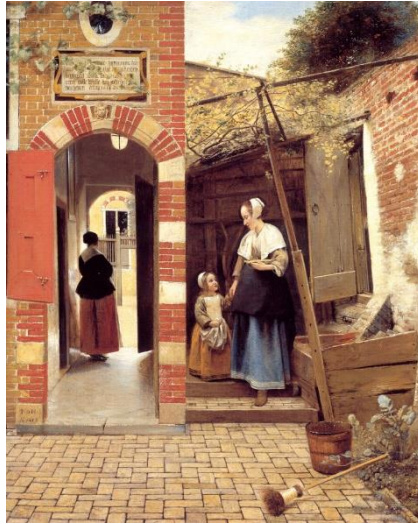


Language on the Edge

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Pieter de Hooch, 'The Courtyard of a House in Delft' (1658)

Module structure

I. Assumptions on the Edge

Week 1: Framing the Investigation: Here & Elsewhere: Text and conflict, mapping and layering

Themes

Framing the scene
Outsourcing conflict / our locations

Texts

Poems in the coursepack: Derek Mahon, 'Courtyards in Delft', Seamus Heaney, 'Station Island' vii, Uche Peter Umez, 'Dark through the Delta'; extract from Roberto Bolaño, *By Night in Chile*

Contexts

<http://www.guardian.co.uk/business/2010/dec/08/wikileaks-cables-shell-nigeria-spying>
<http://www.curseoftheblackgoldbook.com/>
<http://www.metamute.org/en/Naked-Cities-Struggle-in-the-Global-Slums>
<http://cmapping.net/>

Walking tour

Shell in London
<http://maps.google.co.uk/maps/ms?ie=UTF8&hl=en&msa=0&msid=211931035197336059316.00049930b18875f667b71&z=14>>

Further Reading

Hugh Haughton, *The Poetry of Derek Mahon*
Tsvetan Todorov, *The Fantastic* (Ithaca: Cornell UP, 1975).

Further Viewing

Ici et ailleurs (1976), dir. by Jean-Luc Godard

Week 2: The Real and the Imaginary: A Genealogy of Literary Violence

Themes

Language, European Epic, literary representations of violence

Texts

Coursepack selections from: Homer, *The Iliad*, Virgil, *The Aeneid*, Lucan, *The Civil War*, Ariosto, *Orlando Furioso* & Sir John Harington's translation.

Further Reading

- Colin Burrow, *Epic Romance: Homer to Milton* (Oxford: Clarendon Press, 1993)
- Nicholas Canny ed., *The Oxford History of the British Empire*, vol. 1 (esp. D. Armitage, 'Literature and Empire')
- Miranda Johnson-Haddad, 'Englising Ariosto: *Orlando Furioso* at the Court of Elizabeth I', *Comparative Literature Studies*, 31.4 (1994), 323-50.
- Regina Janes, 'Ariosto and Gay: bouncing heads', *English Literary History* 70:2 (2003): 477 -----
- , Regina Janes, *Losing our Heads: Beheadings in Literature and Culture*
- Constance Jordan, 'Writing beyond the Querelle: Gender and History in *Orlando Furioso*', in *Renaissance Transactions: Ariosto and Tasso*, ed. Valeria Finucci (Durham: Duke University Press, 1999) 298.
- Michael Murrin, *History and Warfare in Renaissance Epic*, esp. chap. 10.
- Michael Murrin, *The Allegorical Epic*
- Patricia A. Parker, *Inescapable Romance: Studies in the Poetics of a Mode* (Princeton University Press, 1979)
- David Quint, *Epic and Empire: Politics and Generic Form from Virgil to Milton* (Princeton University Press, 1993).

Week 3: Performance: Staging Violence

Themes

The art of violence.
Performing the real
Spectacular violence
Helicopters in South Armagh.

Texts

Henry V.

Gary Taylor: <http://www.guardian.co.uk/stage/2003/apr/05/theatre.classics>

Further Reading

J.P. Eburne, *Surrealism and the Art of Crime* (Ithaca: Cornell University Press, 2008). Derek Hughes, *Culture and Sacrifice: Ritual Death in Literature and Opera*. Joshua Oppenheimer &

Shakespeare, *Henry V*

- J. Baldo, 'Wars of Memory in *Henry V*'. *Shakespeare Quarterly* 47.2 (1996): 132-59.
- David J. Baker, *Between Nations: Shakespeare, Spenser, Marvell and the Question of Britain*.
- J. Dollimore and A. Sinfield, 'History and Ideology in *Henry V*', in either Sinfield, *Faultlines* or J. Drakakis, ed., *Alternative Shakespeares*. .
- Margot Heinemann, 'Political Drama', in A.R. Braunmuller and M. Hattaway, *Cambridge Companion to English Renaissance Drama*.
- Richard Helgerson, *Forms of Nationhood*, esp. Introduction.
- . 'Writing Empire and Nation', in A.F. Kinney, ed., *English Literature 1500-1600*.
- Christopher Highley, *Shakespeare, Spenser and the Crisis in Ireland*.
- Jean Howard, *Engendering a nation: a feminist account of Shakespeare's histories*.
- Claire McEachern, *The Poetics of English Nationhood*, esp. Intro., Chaps. 1 & 3.
- Michael Neil, 'Broken English and Broken Irish: Nation, Language and the Optics of Power in Shakespeare's Histories', *Shakespeare Quarterly* 45 (1994): 1-32.
- Karen Newman, *Fashioning Femininity*, ch. 6.

Stephen O'Neill, *Staging Ireland*.

Patricia Palmer, 'Missing Bodies, Absent Bards: Spenser, Shakespeare and a Crisis in Criticism', *English Literary Renaissance* 36.3 (Autumn 2006): 376-95.

James Shapiro, *1599: A Year in the Life of William Shakespeare*.

Week 4: Aesthetics, Violence and History.

Themes

Ideology, or the bleed between writing and fighting; aestheticising violence: mystification and normalisation

Texts

Coursepack extract: Edmund Spenser, *The Faerie Queene*, Book V.i-ii.

Further reading

Hannah Arendt, 'On Violence'.

Nancy Armstrong & L. Tennenhouse eds., *The Violence of Representation*.

Joel Black, *The Aesthetics of Murder*.

De Quincey, 'On Murder Considered as one of the Fine Arts' (1827).

John Fraser, *Violence in the Arts*.

René Girard, *Violence and the Sacred*.

Jana Howlett & Rod Mengham eds., *The Violent Muse: Violence and the Artistic Imagination Europe, 1910-39*.

Carla Mazzio ed., *The Body in Parts*.

M. B. Merback, *The Thief, the Cross and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe*.

J. R. Mulryne & Mgt Shewring eds., *War, Literature and the Arts in 16th C. Europe*.

Patricia Palmer, 'At the sign of the severed head: the currency of beheading in Early Modern Ireland', in Stuart Carroll ed., *Cultures of Violence*.

L. Puppi, *Torment in Art*.

Julius Ruff, *Violence in Early Modern Europe*.

P. Spierenburg, *Men and Violence*.

-----, *The Spectacle of Suffering*.

Michael Uwemedimo, 'Show of force: a cinema-séance of power and violence in Sumatra's plantation belt', *Critical Quarterly* (April 2009)

On Spenser

David Baker, *Between Nations: Shakespeare, Spenser, Marvell and the Question of Britain*.

Harry Berger, *Revisionary Play*.

-----, *The Allegorical Temper*.

Bradshaw, Brendan, Andrew Hadfield and Willy Maley, eds., *Representing Ireland: Literature and the Origins of the Conflict, 1534-1660*.

Colin Burrow, *Edmund Spenser*.

-----, *Epic Romance*.

Patk. Cheney & L. Silberman eds., *Worldmaking Spenser*

Patricia Coughlan, ed., *Spenser in Ireland*.

Edwards, David, Pádraig Lenihan and Clodagh Tait eds. *Age of Atrocity: Violence and Political Conflict in Early Modern Ireland*.

David Gardiner, *'Befitting Emblems of Adversity': A Modern Irish View of Edmund Spenser from W.B. Yeats to the Present*.

A. Bartlett Giametti, *Play of Double Senses*.

Jonathan Goldberg, *Endlesse Worke*.

Stephen Greenblatt, *Renaissance Self-Fashioning*, ch. 4.

Andrew Hadfield, ed. *Edmund Spenser*.

-----, ed., *Cambridge Companion to Spenser*.

-----, *Edmund Spenser's Irish Experience*.

A.C. Hamilton, ed., *The Spenser Encyclopedia*.

Christopher Highley, *Shakespeare, Spenser, and the Crisis in Ireland*.

Richard McCabe, *Spenser's Monstrous Regiment*.

-----, 'Edmund Spenser: Poet of Exile', *Proc. Br. Acad.* 80 (1993): 73-103.

Willy Maley, *Salvaging Spenser*.

Michael Murrin, *The Allegorical Epic*.

----- 'The Rhetoric of Fairyland', in *The Rhetoric of Renaissance Poetry*, ed. Thomas O. Sloan & Raymond Waddington.

David Norbrook, *Poetry and Politics in the English Renaissance*.

Patricia Palmer, '“An headless Ladie” and a “horses loade of heades”: Writing Atrocity in a Time of Conquest', *Renaissance Quarterly* 60.1 (Spring 2007): 25-57.

-----, 'Hungry Eyes' and the Rhetoric of Dispossession: English Writing from Early-Modern Ireland', in *The Blackwell Companion to Irish Literature*, volume 1, ed. Julia Wright.

Gary Waller, *English Poetry in the Sixteenth Century*.

Further viewing

The Art of Killing (2012; documentary), dir. Joshua Oppenheimer

Week 5: Splat!: Aesthetics and the art of killing.



Christopher Nevinson, 'Column on the March' (1915)

Themes

Sacred Violence. The body in pain. The agony and the ecstasy. The sacred and the sexual.
Sacrifice
Leopold and Loeb
Computer games (and war)

Texts

John Webster, *The White Devil*

Coursepack extracts: *Beowulf*, Federico Garcia Lorca, 'The Martyrdom of St. Eulalia'; John Donne, 'Batter my Heart', *Henry IV* & *Henry VI*, Marlowe, *Edward II*, Chaucer, *The Miller's Tale*, John Banville, *The Book of Evidence*

Further reading

Hannah Arendt, 'On Violence'.
Nancy Armstrong & L. Tennenhouse eds., *The Violence of Representation*.
Jean Baudrillard, *The Gulf War did not Happen!*
Joel Black, *The Aesthetics of Murder*.
De Quincey, 'On Murder Considered as one of the Fine Arts' (1827).
J.P. Eburne, *Surrealism and the Art of Crime* (Ithaca: Cornell University Press, 2008).
John Fraser, *Violence in the Arts*.
René Girard, *Violence and the Sacred*.
Jana Howlett & Rod Mengham eds., *The Violent Muse: Violence and the Artistic Imagination Europe, 1910-39*.
Derek Hughes, *Culture and Sacrifice: Ritual Death in Literature and Opera*. David Lodge, 'Modernism, Anti-Modernism and Postmodernism' (Language in Time coursepack) -----, *The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature* (1977).
M. B. Merback, *The Thief, the Cross and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe*.
Robert Mills, *Suspended Animation: Pain, Pleasure and Punishment in Medieval Culture* (2005).
J. R. Mulryne & Mgt Shewring eds., *War, Literature and the Arts in 16th C. Europe*.
L. Puppi, *Torment in Art*.
Julius Ruff, *Violence in Early Modern Europe*.
P. Spierenburg, *Men and Violence*.
-----, *The Spectacle of Suffering*.

Banville:

Elke D'Hoker, 'Portrait of the Other as a Woman with Gloves: Ethical Perspectives in ... *Book of Evidence*' *Critique* 44.1 (Fall 2004): 23-37.
Bryan Radley, 'John Banville's Comedy of Cruelty', *Nordic Irish Studies* (Vol. 9, 2010: 13-31).

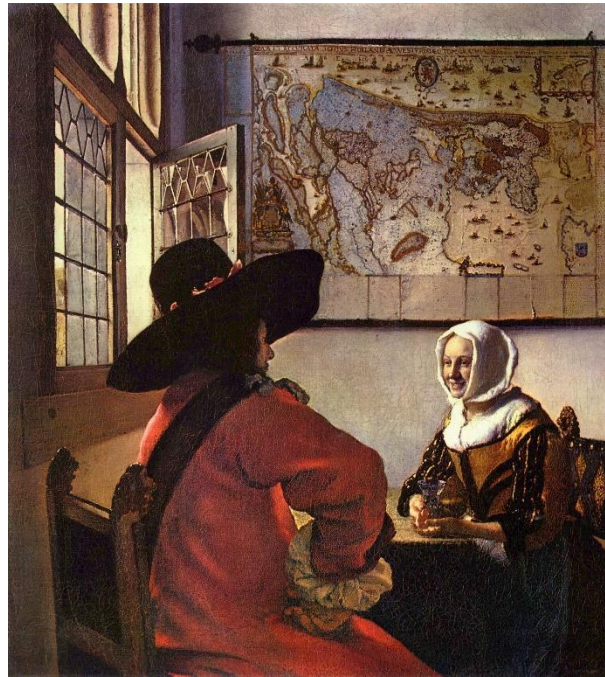
Early-modern drama

Jonathan Dollimore, *Radical Tragedy*.
Alison Findlay, *A Feminist Perspective on Renaissance Drama*.
Charles Forker, *The Skull Beneath the Skin*.
D. Hillman, 'Visceral Knowledge', in Hillman and Carla Mazzio, *The Body in Parts*.
A. R. Jones, 'Italians & Others: *The White Devil*', in D. S. Kasdan ed., *Staging the Renaissance or Renaissance Drama* 18 (1987): 101-19.
J. W. Lever, *The Tragedy of State*.
Michael Neill, *Issues of Death*, ch. 10.

Further viewing

Luis Buñuel and Salvador Dalí, *Un Chien Andalou* (1929):
<http://www.youtube.com/watch?v=oJexaTmCVfI>

Week 6: Possessions: The first shelter of the imagination



Johannes Vermeer, 'Officer and Laughing Girl' (1657)

Themes

Art, ideology and naturalising privilege: country house poetry.
Living on the edge: liminal spaces and marginal lives: Colonial “nomadism”, the inconsequential dwellings of the poor, evictions and blanks on the map. Landscape as palimpsest.
Domestic space/political space: return to the courtyard of Delft?
Vermeer's hat
The Canon and the cannons

Texts

Ben Jonson, 'To Penshurst' (1616), *Masque of Darkness* (1605); Æmelia Lanyer, 'The Description of Cooke-ham' (1611)

Walking tour

From St Paul's to Westminster: culture and society: architectures, ideologies and political realities

Further reading

Gaston Bachelard, *The Poetics of Space*
Mike Davis, *Planet of Slums*

Leah Marcus, 'Politics and Pastoral: Writing the Court on the Countryside', in *Politics in Early Stuart England*, ed. Kevin Sharpe.
Don E. Wayne, *Penshurst: the Semiotics of Place and the Poetics of History* (1984).
Raymond Williams, *The Country and the City* (1973).

Week 7: Reading Week

II. Writing and Reading as if it Matters

Week 8: Following the Connections

Themes

Joining the dots: redirecting textual analysis: from word to world.

Texts

*Joseph Conrad, *Heart of Darkness*
*Ronan Bennett, *The Catastrophist*

Further reading

Ludo de Witte, *The Assassination of Lumumba*.
Adam Hochschild, *King Leopold's Ghost*.

Bennett: Patricia Coughlan, 'Does a Man Die at Your Feet...': Gender, History and Representation in *The Catastrophist*, *Irish University Review*, Vol. 33, No. 2 (Autumn - Winter, 2003), pp. 371-391

Further viewing

Apocalypse Now, dir. by Francis Ford Coppola
Hearts of Darkness: A Filmmaker's Apocalypse (1999; documentary), dir. Eleanor Coppola *et al.*
Lumumba (2000), dir. Raoul Peck

Week 9: 'Song and Suffering'



Themes

Locating the reader.

What are we doing when we read the world as a book? Literary theory and political engagement: what do we mean by “political criticism”? Critical discourses and disciplinary boundaries. *Traison de Clercs*. Criticism and the ethics of reading. Resistant readings: reading as if it matters.

Text

Coursepack extracts

Vivienne Jabri, ‘Shock and Awe: Power and the Resistance of Art’

Further reading

Marc Auge, *Non places*

Francis Barker, *The Tremulous Private Body*.

Ernest Bloch, *The Utopian Function of Art and Literature*.

—————, *Aesthetics and Politics*.

Frederick Jameson, *The Political Unconscious*.

Herbert Marcuse, *The Aesthetic Dimension*.

Elaine Scarry, *The Body in Pain*.

Lisa Silverman, *Tortured Subjects: Pain, Truth and the Body in Early Modern France*.

Susan Sontag, *Regarding the Pain of Others*.

George Steiner, *In Bluebeard’s Castle*

Raymond Williams, ‘The Tenses of Writing’, in *Writing in Society*.

Week 10: Forms of Engagement

Themes

Talking back and voicing pain.

Texts

Coursepack: Edmund Spenser, *A View of the Present State of Ireland*; Eochaidh Ó hEódhusa, *Fuar liom an adhaighsi d’Aodh* + trans. Bernard O’Donoghue.

Further reading

Elizabeth Harvey, *Ventriloquised Voices*.

Carla Mazzio, ‘Sins of the Tongue’, in *The Body in Parts*, ed. David Hillman and Carla Mazzio.