

UNIVERSIDADE DE SÃO PAULO
FACULDADE DE FILOSOFIA, LETRAS E CIÊNCIAS HUMANAS
DEPARTAMENTO DE LETRAS MODERNAS

2º Semestre de 2023

Disciplina: LITERATURA E DIFERENÇA

Código: FLM-578

Carga horária: 02 horas semanais

Créditos: 02

Número máximo de alunos por turma: 40

Professora: Dra. Laura P.Z. Izarra

I – OBJETIVOS

- Estudar diferentes representações literárias em língua inglesa que revelam uma discussão em torno das dinâmicas estabelecidas entre o império britânico e suas colônias as quais geraram traumas culturais que dialogam com as narrativas canônicas.
- Focalizar as tensões ligadas à alteridade devido às migrações e diásporas, aprofundando os conceitos de centro e margem nos encontros de culturas desde uma perspectiva teórica pós-colonial, do cosmopolitanismo e da globalização.

II – CONTEÚDO

Tema: Literatura em movimento: narrativas transculturais das diásporas e migrações em língua inglesa. Políticas de reconhecimento e diferença. Encontro entre culturas. Questionamento da identidade. Etnicidade e indigenismo. Questões de raça, gênero e classe. Nacionalismo e hibridismo. Literaturas pós-coloniais e os contra-discursos na literatura contemporânea.

III – CRONOGRAMA

1 [10/08] - Introduction to the course: aims, methodology, assessment and bibliography. Theoretical concepts: postcoloniality; decoloniality. Transnationalism and transculturalism. Postcolonial cultural trauma narratives.

2 [17/08] - Ireland and the British Empire:

Expansion; decay; Commonwealth of Nations. Ireland and the colonial imposition of language:

Brian Friel's *Translations*

Other dialogues: Edward Said's "Introduction" in *Culture and Imperialism* (1993)

3 [24/08] - Ireland and the British Empire :

The Irish rebellion, War of Independence and The Troubles. Bloody Sunday (Derry, 30 Jan1972).

W. B. Yeats's poems: "Easter 1916"; "The Second Coming"; "Roger Casement"; "The Ghost of Roger Casement" and Mary O'Donnell's short story "Empire" (2018).

Other dialogues: *Rebellion* (Netflix 2016); *1916: The Irish Rebellion* (film, 2016); Bloody Sunday

4 [31/08] – Ireland and its cultural life.

Oscar Wilde: Introduction to *De Profundis* (1897)

5 [14/09]- Analysis of *De Profundis*

6 [21/09] – Analysis of *De Profundis*

7 [28/09] – Today's Ireland:

Morning class: **Mary O'Donnell's lecture** on contemporary Irish fiction. Sally Rooney's **Normal People**; Colin Barrett's **Homesickness**; Claire Kilroy's **Soldier, Sailor**; Naoise Dolan's **Exciting Times**; Wendy Erskine's **Dance Move**.

Evening class: **Representations of black people in contemporary Irish writings** Melatu Okorie's "Under the Awning" by PhD Victor Augusto Pacheco (PAE)

Other dialogues: James Joyce's "Eveline", Donal Ryan's "Eveline", Roddy Doyle's "Guess Who's Coming for the Dinner", RTÉ's documentary *Becoming Irish* <https://www.rte.ie/player/movie/becoming-irish-s1-e1/128571432294>

8 [05/10] Morning class: Representations of black people in contemporary Irish writings

Melatu Okorie's "Under the Awning" by PhD Victor Augusto Pacheco (PAE)

Other dialogues: James Joyce's "Eveline", Donal Ryan's "Eveline", Roddy Doyle's "Guess Who's Coming for the Dinner", RTÉ's documentary *Becoming Irish* <https://www.rte.ie/player/movie/becoming-irish-s1-e1/128571432294>

Evening class: GB multiculturalism: Introduction to Black British cultural movement. Postwar Britain.

(1948-1980) Jean Rhys's *Wide Sargasso Sea* (1966). 1980-1990s. Grace Nichols; John Agard; Hanif Kureishi's *My Son the Fanatic* (1997). Linton Kwesi Johnson's dub poetry <https://www.youtube.com/watch?v=Zq9OpJYck7Y>

Other dialogues: Stuart Hall's "New Ethnicities"; Charlotte Brontë's *Jane Eyre* (1847). Films

9 [19/10]-Morning Class: GB multiculturalism: Introduction to Black British cultural movement. Postwar Britain. (1948-1980) Jean Rhys's *Wide Sargasso Sea* (1966). 1980-1990s. Grace Nichols; John Agard; Hanif Kureishi's *My Son the Fanatic* (1997). Linton Kwesi Johnson's dub poetry <https://www.youtube.com/watch?v=Zq9OpJYck7Y>

Other dialogues: Stuart Hall's "New Ethnicities"; Charlotte Brontë's *Jane Eyre* (1847). Films

Evening class: Sally Rooney: the Novel of Emancipation in Neoliberal Times by Professor María Amor Barros del-Río (Universidad de Burgos)

10 [26/10] – USA & Canadian Multiculturalism: Is multiculturalism appropriate for the twenty-first century? Various examples of self-representations. Native American, Asian American and Chicano narratives: resistance and integration. Examples (short stories and poems). Gloria Anzaldúa's *Borderland/La Frontera*; Leslie Marmon Silko's "Lullaby"

Other dialogues: <https://www.ttbook.org/interview/new-voices-native-american-literature>

Lecture on Gloria Anzaldúa <https://www.youtube.com/watch?v=f2MaBZ6e6vo>

11 [09/11] – Africa: general introduction. Chinua Achebe's *Things Fall Apart* (1959) & **Contemporary Nigerian writer:** Chimamanda Ngozi Adichie's "The Headstrong Historian"

Other dialogues: "The Danger of a Single Story" By Chimamanda Adichie. Joseph Conrad's *Heart of Darkness*. Roger Casement's Congo report (pp.159-64)

India & Pakistan: Introduction to Indian literatures

Short stories: Sabyn Javeri-Jillani's "Neither night nor day"; Muneeza Shamsie's "That Heathen Air."

Other dialogues: Khushwant Singh's *Train to Pakistan* (1956) & film

12 [16/11] – Final paper: 23/11

13 [23/11] – Australia & Canada: Stolen generations.

Trina Saffioti's *Stolen Girl* (children's literature); LABOUCANE-BENSON, Patti. *The Outside Circle*: a graphic novel. Alberta: House of Anansi Press, 2015.

Other dialogues: USA: *Stolen generations* <https://www.youtube.com/watch?v=aDuxRddyZOY> National Museum of Australia Project: <https://www.nma.gov.au/learn/classroom-resources/australian-journey>

14 [30/11]– Final written activity:

15 [07/12]– Conclusion: Cosmopolitanism: A World of Strangers? & Entrega: 01/11

16 [14/12] – Final Oral Activity

IV – METODOLOGIA

Aulas expositivas e debates sobre textos teóricos e literários. Orientação das resenhas e do trabalho com o apoio do estagiário do PAE e do Pós-Doc.

V – ATIVIDADES DISCENTES

Participação em aula; leituras programadas de textos críticos e literários; trabalhos práticos e seminários; realização de trabalhos de pesquisa.

VI – AVALIAÇÃO

- a) **Participação em classe (conceito)**
- b) **Seminário optativo** sobre um dos tópicos desenvolvidos no programa **(peso 1):**
- c) **Mid-Term Paper (peso1):**

Escolher um romance dos romances estudados e fazer um estudo comparativo com um conto, articulando-os com os conceitos teóricos desenvolvidos durante o curso.

- d) **Written activity in class (peso 2)**

VII – BIBLIOGRAFIA BÁSICA

ABEI Journal <https://www.abeibrasil.org/the-abei-journal.html>

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CRAPS, Steph & Gert BUELENS. Introduction: Postcolonial Trauma Novels. Project Muse. *Studies in the Novel*, Volume 40, Numbers 1 & 2, Spring & Summer 2008, pp. 1-12 (Article). Johns Hopkins University Press.

FRASER, Robert. *Lifting the Sentence: A Poetics of Postcolonial Fiction*

GOLDBERG, David e QUAYSON, Ato. *Relocating Postcolonialism*. Nova Jérsei: Blackwell Publishing, 2002.

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GUNEW, Sneja. *Post-Multicultural Writers as Neo-Cosmopolitan Mediators*. Anthem Press, 2017.

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<https://newleftreview.org/issues/III/articles/franco-moretti-conjectures-on-world-literature>

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Edward W. *Orientalism*. London: Routledge, 1978. _____ . *Culture and Imperialism*. Vintage Books, 1994.

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SAID, Edward. *Culture and Imperialism*. Nova Iorque: Vintage Books, 1994.

SPIVAK, Gayatri Chakravorty : "Can the subaltern speak?" in *Colonial Discourse and Post-Colonial Theory: A Reader*. 1994.

WERBNER, Pnina. "De-orientalising Vernacular Cosmopolitanism: Towards a Local Cosmopolitan Ethics

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