

## **ENG 215: Studies in Modernist and Postmodern Fiction (Spring 2018)**

Tue., Fri., 10:30-12:00

Room A008 (Old University Campus)

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Office Hrs: Tue., 3:00-4:00 pm, Fri., 2:00-3:00 pm (and by appointment)

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"I hear the ruin of all space, shattered glass and toppling  
masonry, and time one livid final flame. What's left then?"  
James Joyce, *Ulysses*

### **I. Course Description**

This course continues the survey of prose fiction in English by focusing on a) the emergence, during the course of the twentieth century, of the aesthetics and politics of literary modernism and postmodernism; b) the concrete dimensions of modernist and postmodernist literary aesthetics; c) the decentralization of the very notion of "English" literature through the increasing visibility of literary voices from the "margins" of traditional English studies. In the course of the semester, we will address both contexts and texts; on the one hand, we will sketch out some of the major debates concerning the historical specificity and complexity of twentieth-century social and cultural realities. On the other hand, we will examine fiction's development of new formal and stylistic techniques (stream of consciousness, fracture of narrative continuity, proliferation of diverse points of view, textual as opposed to author-centered aesthetics, intertextuality and meta-textuality) in its effort to formulate responses to the impact of modern and postmodern experience.

### **II. Learning Outcomes**

Students are expected to be able to demonstrate their familiarity with the texts they have studied and to develop the ability to engage critically not only with primary texts but also with the secondary material they have been introduced to during the semester. Further, students are expected to be able to demonstrate their ability to analyse the texts they have studied within the broader social, cultural, and political framework within which they were produced.

### **III. Course Grading and Evaluation**

Students will be evaluated on the basis of a **mid-term examination** (30%), **one reading response assignment** (20%), and a **final examination** (50%). Topics for the reading response assignments will be handed out in advance at various stages in the course and will be due two weeks after you have received the topics. For the mid-term exam you will have to answer a number of questions based on lecture and reading material and answer short essay questions on the texts studied in the first half of the course. The final examination will involve writing a long essay on a comparative topic that concerns an aspect of the texts studied. Questions will involve different combinations of all primary texts discussed in the course.

### **IV. Class Policies**

Though introductory sessions will rely heavily on lecture, discussions of the individual novels require that you keep pace with each session's reading assignments. Failure to do so will negatively affect your grade and of course detract you from performing well in the course. Class attendance is required according to university policy. If you miss more than three class sessions, you may be advised to withdraw or be told to expect a failing grade in the course. All work for the course must be handed in within the deadlines provided. Do not assume that papers or exams

handed in late will be accepted. **Plagiarism will not be tolerated: you will receive a zero for the plagiarized assignment and be referred to the departmental board for further discussion of your case.**

### V. Required Course Material

- Joseph Conrad, *Heart of Darkness*. Norton Critical Editions, 2016. ISBN: 0393264866. 20.30 euro (free shipping), Book Depository.
- Virginia Woolf *The Waves*. Oxford World Classics, 2014. ISBN: 0199642923. 6.82 euro (free shipping), Book Depository.
- Jean Rhys *The Wide Sargasso Sea*. Penguin Modern Classics, 2000. ISBN: 0141182857. 8.98 euro (free shipping), Book Depository.

- Photocopied material in course packet.

\* Purchasing the books (in the editions specified) is your own responsibility; **no order has been placed in any bookstore**, so you may obtain them from wherever you wish, but please do so in a **timely** manner. If you wish to use other editions, you are free to do so, but you have the responsibility to locate the passages I refer to during lecture in your own edition.

Coursepackets are available at Unique Copy Center, 127 Larnacos Ave., Phone#: 22462932, email: [savvia@mmpprintings.com.cy](mailto:savvia@mmpprintings.com.cy). Please obtain your copy right away, as the class begins with readings from the course packet.

### VI. Secondary Sources Ordered for Short-term Loan

- Beer, Gillian. *Virginia Woolf*. Edinburgh University Press, 1996.
- Booth, Howard J and Nigel Darby (eds). *Modernism and Empire*. Manchester University Press, 2000.
- Brantlinger, Patrick. *Rule of Darkness*. Cornell University Press, 1993.
- Callinescu, Matei. *Five Faces of Modernity*. Duke University Press, 1987
- Esty, Jed. *A Shrinking Island: Modernism and National Culture in England*. Princeton UP, 2003. ISBN: 0691115494
- Greenslade, William. *Degeneration, Culture and the Novel*. Cambridge University Press, 1994.
- Hall, Catherine, ed. *Cultures of Empire*. Routledge, 2000.
- Harvey, David. *The Condition of Postmodernity*. Blackwell, 1990.
- Hawthorn, Jeremy. *Joseph Conrad: Narrative Technique and Ideological Commitment*. Edward Arnold, 1992.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1998.
- Hutcheon, Linda. *A Theory of Parody*. University of Illinois Press, 2001.
- Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Verso, 1991.
- Kern, Stephen. *The Culture of Time and Space, 1880-1918*. Harvard University Press, 1983.
- Said, Edward. *Culture and Imperialism*. Vintage Books, 1994.
- Waugh, Patricia. *Metafiction*. Routledge, 1984.

### VII. Class Schedule

Jan. 15

*Preliminary definitions: Modernism, Modernity, Modernization*

Jan. 18

*Preliminary definitions: Modernism, Modernity, Modernization*

Jan. 22

*Preliminary definitions: Modernism, Modernity, Modernization*

Jan. 25

*Modernity, Modernism and Time I: Flux, transience and simultaneity*

Karl Marx and Friedrich Engels, "Manifesto of the Communist Party" p. 10.

Stephen Kern, *The Culture of Time and Space 1880-1918*, pp. 67-72, 81.

Jan. 29

*Modernity, Modernism and Time II: Subjectivity, memory and the stream of consciousness*

Stephen Kern, *The Culture of Time and Space 1880-1918*, pp. 41-45.

Franco Moretti, *The Modern Epic*, pp. 132-137.

Feb. 1

*Modernity, Modernism and Space I: Mobility and Flow*

Zygmunt Bauman, "On Being Light and Liquid"

Feb. 5

*Modernity, Modernism and Space II: Globalization and Empire*

Karl Marx and Friedrich Engels, "Manifesto of the Communist Party", p. 11

Fredric Jameson, "Modernism and Imperialism", pp. 47-51

Feb. 8

Joseph Conrad, *Heart of Darkness*

Feb. 12

Conrad, *Heart of Darkness*

Feb. 15

Conrad, *Heart of Darkness*

Chinua Achebe, "An Image of Africa: Racism in *Heart of Darkness*"

Feb. 19

Conrad, *Heart of Darkness*

Patrick Brantlinger, "*Heart of Darkness: Anti-imperialism, Racism, or Impressionism?*" pp. 277-296.

Feb. 22

Conrad, *Heart of Darkness*

Feb. 26

Conrad, *Heart of Darkness*

Mar. 1

Virginia Woolf, *The Waves*

Gillian Beer, "Authentic Tidings of Invisible Things"

Mar. 5

Woolf *The Waves*

Mar. 8

Patrick McGee, "Who Rules the Waves: The Politics of Modernist Form"  
Woolf, *The Waves*

Mar. 12

Woolf, *The Waves*

Mar. 15

Woolf, *The Waves*

Mar. 19

**Mid-term Exam**

Mar. 22

*Postmodernity and Postmodernism I : Basic social and cultural shifts*  
David Harvey, *The Condition of Postmodernity*, pp. 176, 178-179, 338-342

Mar. 26

*Postmodernity and Postmodernism II : Metafiction, parody and pastiche*  
Fredric Jameson, "Postmodernism and Consumer Society", pp. 113-118  
Linda Hutcheon, *The Politics of Postmodernism*, pp. 93-95, 98-101

Mar. 29

*Postmodernity and Postmodernism III: Intertextuality and Metatextuality*  
Roland Barthes, "The Death of the Author" and "From Work to Text", pp. 49-64

Apr. 2

Jean Rhys, *The Wide Sargasso Sea*  
Selections from Charlotte Bronte, *Jane Eyre* (1847) (pp. 15-22, 316-342, 347, 351-360, 490-495).

Apr. 5

Rhys *The Wide Sargasso Sea*  
Ashcroft, Griffiths and Tiffin, *The Empire Writes Back*, pp. 189-94

Apr. 9\*

Rhys, *The Wide Sargasso Sea*

- There is a chance this session will be missed due to absence at a conference and will need to be remade.

Apr. 12

Rhys, *The Wide Sargasso Sea*  
Deborah Kimmey, "Women, Fire, and Dangerous Things"

Apr. 16

Rhys, *The Wide Sargasso Sea*

Apr. 19

Rhys, *The Wide Sargasso Sea*

**Final Examination according to University schedule.**