**xV41.0037.001  Medieval Troy**

When we think of the legend of “Troy” now we think of archaeologists digging in western Turkey, of ancient Greek soldiers and maidens depicted in broken relics and faded mosaics, and of the great epics by Homer and Vergil. But “Troy” was not the property of a single culture or traditional language, and its captivating hold over Europeans did not end with antiquity. Medieval artists adapted the legends for a variety of their own purposes, and in the medieval accounts of Troy we encounter medieval knights and maidens, wearing the clothing of medieval courtiers and speaking the languages of medieval nobilities. The medieval legends of Troy focused on the tragedy of the city, on the blasted romances of Helen and Paris, of Troilus and Criseyde, and the doomed lives of Priam, Hector, and the treacherous Aeneas. We will read a number of European versions of the story composed from the twelfth through the fourteenth centuries, as well as Chaucer’s great psychological epic “Troilus and Criseyde,” “The Testament of Cresseid” (a curious after-tale by the Scottish poet Robert Henryson), and Shakespeare’s bleak play “Troilus and Cressida.” *Written work:* three short papers and a final exam. **NOTE:** Students who have never read Homer’s *The Iliad* or *The Odyssey*, or Vergil’s *Aeneid* should take advantage of the summer to acquaint themselves with these essential texts; they are not just Important, they are very gripping reading! - Carruthers

******V41.0125.001  History of Drama and Theatre I: EFFECTIVE FALL 2007 ONLY- Students interested in taking History of Drama and Theatre I should register for V55.0740.001.**********

Examines selected plays central to the development of Western drama, with critical emphasis on a cultural, historical, and theatrical analysis of these works. Includes Greek and Roman drama, medieval drama, French neoclassical drama, and theater of the European Renaissance. **Topics will include:** ritual; the politics of theater; popular performance practices; and the histories of genres, especially tragedy. *Harries*

**Note:** For Fall 2007, this course is approved by the Department of English and the Program in Dramatic Literature to substitute for V41.0125/V30.0110, History of Drama and Theater I.

**xV41.0130.001  Theory of Drama**

Study of major issues in dramatic theory, including the nature of imitation and representation, the relationship of text to performance, the idea of dramatic genres, and the role of the spectator. Each topic is studied historically through analysis of classical texts such as Aristotle’s Poetics. A long section of the course is devoted to 20th-century dramatic theorists, including Brecht, Artaud, and Grotowski. Readings include both plays and theoretical essays.

**xV41.0132.001  Drama in Performance**

Combines the study of drama as literary text with the study of theatre as its three-dimensional translation, both theoretically and practically. Drawing on the rich theatrical resources of New York City, approximately 12 plays are seen, covering classical to contemporary and traditional to experimental theatre. On occasion, films or videotapes of plays are used to supplement live performances. Readings include plays and essays in theory and criticism.

**V41.0163.001  Colonialism, Culture and Gender**

Colonialism produced an encounter between Europe and other cultures that was invariably violent and disruptive. In the colonial context, culture was a site at once of contestation and knowledge-production. Culture—the complex of language, religion, customs, morals, manners, art, aesthetics, and everyday practices—also defines the position of women, the relation of the sexes, sexual practices, kinship structures, marriage, and patriarchy in every society. *Gender* therefore was to become a key site of intervention for European rule in the colonies, particularly in its guise as ‘civilizing mission’. This course will explore this and other ways in which colonial relations were mediated by gender. The closely imbricated connections between gender, culture and colonialism—indeed, their mutual constitution—will be traced under five headings: colonialism and reform; ‘native’ women and sexual politics; colonial masculinities; imperial women; and nationalism and gender,
concluded by a ‘case-study’ relating to the discourse and politics of the veil. The course is an interdisciplinary one, and the material to be studied will include literary texts, history, anthropology, cultural studies, and feminist and postcolonial studies. Sunder Rajan

V41.0163.002  World Literature in English: South Asian Literature In English
This course will examine contemporary writing in English from South Asia. We will structure our reading by moving through several different cities via fiction: Calcutta (The Blue Bedspread- Raj Kamal Jha), Delhi (Untouchable- Mulk Raj Anand, Twilight in Delhi- Ahmed Ali), Lahore (Cracking India- Bapsi Sidhwa), Bombay (Love and Longing in Bombay- Vikram Chandra). We will also take a look at some non-fiction (Maximum City- Suketu Mehta) and poetry (selections from the work of Agha Shahid Ali) to get a sense of the diversity of South Asian Anglophone literary production. In addition to framing the major debates surrounding this literature (i.e. the questions of authenticity, postcoloniality and hybridity, language etc.) we will work through literature on urban space and third world cities to understand how representations of the city have become crucial to the rise of the postcolonial novel. Gajarawala

V41.0200  Literary Interpretation
Introduction to the interpretation of literary texts. Teaches the student to talk and write about literature. Through study of the various forms of poetry, the short story, the novel, and the drama, students develop a critical language and approach appropriate to the experience of each work. Required of all English majors.

(Section 007) This course introduces students to the intense pleasures and labors of literary analysis. Our work will foreground the very processes of reading and writing: What do we read for? Is reading for class different from other kinds of reading? What and how do we read in university literature classes? What kinds of writing does our reading inspire? We will pursue these questions through reading, talking about, and writing about a small number of texts across a range of canonical genres: poetry, the novel, the tale, and drama. We will also read a few essays modeling critical approaches and will become familiar with the specialized language of literary critical writing. Likely readings include Henry James’s The Turn of the Screw, Virginia Woolf’s To the Lighthouse, Shakespeare’s Hamlet, and poems by Wordsworth, Dickinson, Whitman, Frank O’Hara, Elizabeth Bishop, John Ashbery, Li-Young Lee, Yousef Komunyakaa, and others. Expect to do a lot of writing in a variety of modes (short-takes, formal essays, pastiches) and a lot of talking (contributing to and leading discussions) in class. Crain

V41.0210.001  British Literature I
The course is designed to study the development of English language and literature at selected moments between BEOWULF and Milton’s PARADISE LOST. The fact that the prescribed anthology gives BEOWULF in modern translation (by the poet Seamus Heaney) is a problem, but we will discuss those aspects of the poem that have survived translation. A list of the poems and proses to be read will be given at the first class.

Text: NORTON ANTHOLOGY OF ENGLISH LITERATURE, eighth edition, volume one, general editor Stephen Greenblatt. Mid-term examination and Final examination on dates to be arranged. Two papers required, due on dates to be decided. Donoghue

V41.0220.001  British Literature II
Survey of English literature from the Restoration to the 20th century. Close reading of representative works with attention to the historical, intellectual, and social contexts of the period. Recitation required.

V41.0230.001  American Literature I
A survey of American literature and literary history, from the early colonial period to the eve of the Civil War. The goal is to acquire a grasp of the expanding canon of American literature by reading both established, canonical masterpieces and texts that have been traditionally considered to be marginal. Topics to be considered include: the relation between history and cultural mythology; the rise of “literature” as a discipline unto itself;
the meaning of American individualism; the mythology of American exceptionalism; the dialectic of freedom and slavery in American rhetoric; the American obsession with race; the ideology of domesticity and its link to the sentimental; and the nature of the “American Renaissance.” Recitation required. Augst

**V41.0235.001  American Literature II**
Survey of American literature from the Civil War to the present. Close reading of representative works, with attention to the historical, intellectual and social contexts of the period.

**V41.0320.001  Colloquium: Chaucer: Pre-texts, Intertexts, and Meta-texts**
In one of his early poems, *The House of Fame*, Geoffrey Chaucer tells the story of a dream he had, in which he was transported, in the grip of an eagle’s claws, to a celestial territory where he visited two fanciful houses: a House of Fame and a House of Rumor. In the first abode, he admires the poets of antiquity who uphold the fame of their nations; in the second house, he encounters a much humbler variety of text—the “tidings” that circulate among a motley crowd of pilgrims, pardoners, sailors, and messengers. In this colloquium we will explore Chaucer’s poetry by situating it in the context of the diverse “architectures” of literature that he himself surveys in the *House of Fame* though for the purposes of our exploration we shall term those structures pre-texts, intertexts, and meta-texts. Pre-texts will encompass the genres, historical contexts, and ideas about writing that precede Chaucer’s work, influencing its content and determining its form. A few important pre-texts for Chaucer’s poetry include the genres of dream vision, romance, and fabliau and the still-tenuous status of a poet writing in the vernacular. The category of intertexts will take in the vast library of texts in which Chaucer finds his materials and upon which he builds: from the Bible and patristic writers such as Jerome and Augustine to the thirteenth-century “best-seller” *The Romance of the Rose*. Finally, meta-texts will include writing about, on, or after Chaucer’s texts, including Chaucer’s reflections on his own writing practice, glosses on his texts in medieval manuscripts, selections from the centuries-long tradition of literary-critical response to Chaucer’s work, and, last, examples drawn from the rich hoard of take-offs on Chaucer’s oeuvre—from poems by his fifteenth-century admirers, to re-writes of Chaucer for children, to the BBC’s creative re-makes of the *Canterbury Tales*. Rust

**V41.0415.001  Colloquium: Shakespeare-Shakespeare’s Metadrama’s**
All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. . . .

In Shakespeare's early-modern theater, reality and illusion had no firm boundaries; one encroached on, surrounded, mirrored, was contained by, or spilled over into the other. Shakespeare's favorite metaphor was the one quoted above, his favorite theatrical devices for embodying this conceit were the play-within-a-play and the disguising of identity, and his favorite model of psychological development was the actor assuming his or her role -- all of which will provide the focus of our readings (and viewings) this semester.

The class will meet Mondays and Wednesdays at 3:15. My office hours will be held after class on Mondays and before class on Wednesdays in Room 504, 19 University Place.

Students will deliver an oral recitation, write a term paper, and take a midterm and a final. The quality and extent of participation in classroom discussion will be worth approximately 20% of the final grade.

The required text is *The Riverside Shakespeare*, 2nd ed. It is available at the NYU Bookstore. However, if you already own another text (either a Collected Works or single plays), you may use it provided it has editorial apparatus and act, scene and line numbers.

My e-mail address is richard.horwich@nyu.edu; this is the best way to reach me outside of office hours. There is a course website at [www.nyu.edu/classes/horwich](http://www.nyu.edu/classes/horwich), on which will be posted additional readings,
announcements, commentaries and scholarly materials, photos of interest, etc. You should consult it at least once a week, and preferably before each class.

V41.0520.001 Romantic Movement
William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Mary Shelley, Percy Shelley, John Keats, and Jane Austen are the principal writers considered in the course. Among the topics to be discussed: Blake’s revolutionary satire and mythology; the literary relationship of Wordsworth and Coleridge; Romantic autobiography; Coleridge as philosopher of literature; Lord Byron as performance artist; Mary Shelley’s questioning of Romantic ideology; Percy Shelley and deconstruction; Keats and cultural poetics; the situation of the female writer; formal innovation in Romantic narrative and lyric; representations of gender and class; the subversions of Gothic in Jane Austen; and the Romantic canon. Prominent schools in modern theory and criticism—from archetypal, psychoanalytic, ethical, and biographical to feminist, deconstructive, narratological, and historicist—have found in Romantic writers a literature of great import. We debate a variety of such approaches. Participants are encouraged to pursue their own critical interests. Representative texts: Blake’s Songs, The Marriage of Heaven and Hell, Visions of the Daughters of Albion, America a Prophecy; Wordsworth and Coleridge’s Lyrical Ballads, Wordsworth’s The Prelude; Coleridge’s conversation poems and mystery poems, Biographia Literaria; Byron’s Childe Harold’s Pilgrimage, Don Juan; Percy Shelley’s Alastor, Prometheus Unbound and The Cenci; Mary Shelley’s Frankenstein; Keats’s Odes, The Fall of Hyperion, and letters; and Jane Austen’s Northanger Abbey. Each participant will write four short response papers on topics assigned in advance, a term essay of 10-12 pages on a topic of his/her choosing, a midterm, and a final examination. (There is no short essay.) Since a good portion of the course deals with poetry, participants should arrive with a fondness for it.

V41.0530.001 English Novel in the 19th Century
The Victorian era is often described as the period of Britain's greatest security, influence, and power. As the center of a world-wide empire and enjoying unrivalled economic prosperity, Victorian England also produced some of the finest examples of literary realism, especially in the form of the novel. Nineteenth-century British novels also reveal fissures in Britain's self-confidence, however, partly by introducing sensational or supernatural features into realistic plots. This course examines novels that interrogate realism through features that belong to darker or more fantastic genres. Spear

V41.0640.001 American Fiction since World War II
*****PLEASE NOTE: Due to a scheduling discrepancy, The actual title of the course is American Fiction 1900-1945. The Content of This course will be based on the fiction from 1900-1945.******
American fiction in this period embodies the variety and anxiety of an era of rapid change. How writers and critics attempted to define and respond to the idea of the “new” or the “transformed” illuminates specific works of literary art and the cultural contexts in which they were created. In literary practice and critical discourse, passages from realism to naturalism to modernism, and the reinvention of forms in an era of variety and synthesis, help shape the imagination of domestic and political reality. Through readings in fiction and selected critical essays, this course explores an aesthetic of change forged by working artists and analyzed by critics. The course is intended as a survey of forms and practices with an emphasis on modernism and contemporary, eclectic style. Opening with a short story by Henry James, the course moves on to readings in Theodore Dreiser, John DosPassos, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Saul Bellow, Ralph Ellison and others. Hendin

V41.0712.001 Major Texts in Critical Theory
Critical theory helps us to answer the question: what do literary texts do to us and for us? We will engage major texts of formalism, psychoanalysis, feminism, Marxism, deconstruction, queer theory, critical race theory, and postcolonial theory in order to begin to understand the myriad ways that texts position us, help us, annoy us, and get us to identify and dis-identify with characters, narrators, speakers and so on in bizarre, repressive, and/or illuminating ways. We will also try to generate new questions about methods of interpretation: for example, what is a “valid” interpretation and why, how has the idea of validity changed historically, and how might it continue to change. This course will, I hope, make the experience of literary and cultural interpretation a richer, a more problematic, and a more rewarding enterprise. Freedgood
V41.0735.001  Readings in Contemporary Literary Theory
This course will concentrate on the increasingly important effects of the use of the computer and the World Wide Web on and in the study of literature. The course will be practical and implicitly theoretical as well as explicitly theoretical, and will be a distinctly hands-on experience. Some sessions will be divided into presentation and practice, some will be practice alone, and all sessions will be held in a laboratory setting. The course will have an on-line component via a course page in Blackboard that will collect readings, on-line resources and sites, and other materials. Although some attempt will be made to tailor the course to the interests of the students who register for the course, some of the topics to be covered are the following:

- the history of the computer and humanities computing digitization
- text markup and the representation of information
- electronic texts and the humanities
- text-analysis
- literary and linguistic corpora and corpus analysis
- statistical stylistics and authorship attribution
- hypertext and hypertext theory
- electronic publishing and dissemination
- access to and preservation of electronic resources
- copyright and intellectual properties issues
- scholarly resources, archives, and on-line research (Hoover)

V41.0735.002  Readings In Contemporary Literary Theory: Reading Derrida
This course will assume no prior knowledge of Derrida's thought: its aim is to provide students with the experience of reading Derrida’s writing in a close and sustained manner. The first half of the course will focus on two early works, 'Of Grammatology' and 'Writing and Difference,' which we will study in conjunction with the texts (by Rousseau, Levi-Strauss, Foucault, Freud, Levinas, Hegel and others) that Derrida addresses there. The second half of the course will be concerned with Derrida’s later writings as these address the topics of literature, politics, and psychoanalysis. Requirements are engaged and informed participation in class discussion (which is to say it will be necessary to do the reading for each class), one short paper, and one long final paper. Flemming

V41.0749.001  Queer Literature
This course develops notions of queerness—deviation from a sexed and gendered norm—through detailed exploration of literary texts in a variety of genres. Historical period and national focus (British, American, Commonwealth) may vary; consult the schedule of classes for current focus. Dinshaw

V41.0780.001  Introduction to Post-Colonial Studies
What does it mean to be “postcolonial”? How can we understand the mixture of cultures and peoples that seems to define our “globalized” age? The rise of interest in the postcolonial condition has been marked by a body of work that engages questions relating to empire and decolonization and creates new models for the analyses of power, identity, gender, resistance, nation and Diaspora. In this class, we will examine novels, poems, political writings and films from Africa, Asia, the Caribbean and their diasporic communities. Theoretical readings will draw from Edward Said, Frantz Fanon, M. K. Ghandi and Ngugi wa Thiong’o, while fictional and cinematic texts will include work by V. S. Naipaul, Bapsi Sidhwa, Raoul Peck, Assia Djebar, Tayeb Salih, Bharati Mukherjee and others. Our aim will be to understand both the ways in which these texts provide new models of analysis and have changed the traditional study of literature in the academy. Requirements: midterm paper and final exam. Prerequisites: Literary Interpretation or equivalent Watson/ Gajarawala

V41.0905.001  Junior Honors Seminar: Virginia Woolf
Major fiction and non-fiction, Bloomsbury context, and historical sources. Class report and term paper. Meisel
**V41.0905.003 Junior Honors Seminar: The Art of Urbanism**

For a wide variety of artists, writers, architects and social theorists, the modern city has presented, at once, the most vivid image of human possibility and the most disturbing picture of human limitation; both experiential richness and narrow, constrained horizons. For this reason, and for others, urbanism has emerged as one of most charged “sites” of inquiry in a range of discussions and artistic practices. In considering writing and art concerned with urbanism, we will focus in particular on how the city generates fantasy versions of itself, and the relation these bear to less idealized experience. We will explore, further, how, why, and to what ends artists have situated their own practices in this gap between a city’s elevated view of itself and a variety of other views. Distinctions between public and private, boundaries between racial, ethnic, and economic groups, and questions of bodily experience in dense topographies characterized by sensory saturation will guide our analysis of how artists, writers, architects and social theorists have understood and intervened in urban public space.

The first half of the course will look at Paris in the nineteenth and early 20th centuries; the second half will look at New York since World War II. Writers, philosophers, artists, architects and critics we read will include Edgar Allan Poe, Louis Aragon, Walter Benjamin, Lewis Mumford, T. J. Clark, Miwon Kwon, Guy Debord, Amiri Baraka, Jane Jacobs, Robert Smithson, Vito Acconci, Hans Haacke, Martha Rosler, Cindy Sherman, Gordon Matta-Clark, Rem Koolhaas, René Green and Mark Dion. Several fieldtrips to museums and galleries will be required. 

_Show_

**V41.0925/0926 Senior Honors Thesis/Colloquium**

To complete the honors program, the student must write a thesis under the supervision of a faculty director in this individual tutorial course. The student chooses a topic (normally at the beginning of the senior year) and is guided through the research and writing by weekly conferences with the thesis director. Students enrolled in the thesis course are also expected to attend the non-credit colloquium for thesis-writers (V41.0926). Consult the assistant director of undergraduate studies for honors concerning the selection of a topic and a thesis director. Information about the length, format, and due date of the thesis is available on the department’s website.

_Patell_

**V41.0951.001 Topics: Writing and Gender in Early Modern England**

Consideration of a series of paired texts written by English men and women writers of the early modern period to understand the conditions of authorship, writing, and print culture. Topics include genre, ideologies of masculinity and femininity, the new science, sexuality, and libertinage, among others. Texts by Whitney, Nashe, Mary Sidney, Sir Philip Sidney, Lanyer, Jonson, Bacon, Cavendish, Cary, Shakespeare, Behn and Rochester. A brief oral presentation, a short paper and a final research paper. 

_Newman_

**V41.0961.001 Topics: 19th Century Literature: Coleridge, Wordsworth and Keats- Romantic Poetry and Modern Criticism**

This seminar focuses on the poetry of Samuel Taylor Coleridge, William Wordsworth, and John Keats in the context of modern critical and theoretical views. Coleridge and Wordsworth are collaborators in the production of fresh poetic modes and sensibilities. Keats responds to both these older contemporaries and to the weight of literary tradition in working toward an intense poetry of his own making. Readings in Romantic poetry are framed with pertinent critical and theoretical texts. The Norton Anthology of Theory and Criticism supplies many of these, supplemented with readings in modern criticism directed specifically toward these poets. Among the topics to be discussed: the Wordsworth/Coleridge relationship, both literary and personal; reappraisals of Wordsworth as a nature poet in light of recent ecocriticism; the different types of expressivism (emotive and dialectical) these poets espouse; the larger mind of Coleridge now emerging in notebooks, letters, and previously unpublished treatises; formal innovations in verse form, poetic diction, lyrical voice, narrative, structure and imagery; versions of autobiography, often revisionistic or displaced; the uses of modern biography in literary interpretation, seen especially in the diverse modern biographies of Keats; representations of sex and gender; and history, politics, and culture of the period as they are expressed in poetry, letters, and critical writings.

Each participant will write five brief response papers on assigned topics and a term essay of approximately twelve pages on a topic of her/his choosing. A prospectus of this term essay will be submitted about two-thirds through the
term. There is no short paper and no midterm, but there will be a final exam. Since a good portion of the course is taken up with poetry, participants should already have a fondness for it. 

V41.0964.001  Topics: American Literature and Social Reform
When do reading and writing, listening and watching, become means of engaging with public life, and why do they become ways of avoiding the demands of conscience, relaxing the obligations of citizenship, or taking pleasure in the suffering of others? This course will explore how American literature was shaped by large-scale movements for social change in the nineteenth-century, including abolition and temperance before the civil war and campaigns for women’s rights and urban reform in the progressive era. We will analyze how particular genres of literature including autobiography, stage melodrama, lectures, the novel, and journalism were used as tools for public engagement and social mobilization. We will also be interested in how historical struggles for social change influenced modern literary values such as sentimentalism and realism, and helped to shape distinctive kinds of literary performance within changing contexts of leisure, entertainment, politics, and social welfare. Materials will include texts by Harriet Beecher Stowe, Timothy Shay Arthur, Frederick Douglass, William Dean Howells, Charlotte Perkins Gilman, Stephen Crane, and Jacob Riis, among others, and include a variety of historical, critical, and theoretical works on the culture and politics of social reform in the United States. Writing assignments will include brief interpretive exercises as well as a research project drawing on historical archives in New York City. 

V41.0970.001  Topics: Critical Theory: Mimesis Before and after Auerbach
The course will use Auerbach’s *Mimesis* as a starting point to explore the role of mimesis in literature across the ages. We will take three approaches to the topic: First, we will take a diachronic approach and revisit the history of mimesis, ranging from Plato (*The Republic*, *Ion*) and Aristotle (*Poetics*) to medieval typology and hermeneutics and to modern and contemporary theories including Bakhtin’s genre theory and Taussig’s anthropological theory. Second, we will take a cross-temporal approach and two or more texts in the light of mimesis: for example, after discussing Auerbach’s chapter on Woolf’s *To the Lighthouse*, we will read Ian McEwan’s *Atonement*; Auerbach’s reading of Homer’s *Odyssey* will help us read Walcott’s *Omeros*; likewise, Auerbach’s chapter on Boccaccio’s *Decameron* will serve as an introduction to Chaucer’s fabliau. Third, we will have a synchronic approach and look at how mimesis interaces with other literary tropes such as figura, heteroglossia, and diegesis.

V41.0970.002  Topics: Critical Theory
Psychoanalysis and literary analysis share a concern with understanding how language is used, beyond what is said. In this seminar we will read a variety of psychoanalytic writings (by Freud, Klein, Strachey, Bion, Winnicott, Lacan, Abraham, and others) that are concerned with the strange operations of language within psychosis and within everyday life, and we will use these to think about what literature does and represents. Requirements are engaged and informed participation in class discussion (which is to say it will be necessary to do the reading for each class), one short paper, and one long final paper.

V41.0975.001  Topics: Postcolonial Literature: Reimagining the Asia-Pacific
The gleaming cityscapes of Hong Kong and Singapore, the verdant islands of Hawaii and the South Pacific, the high-tech industrial zones of South Korea, Taiwan, Indonesia and Malaysia: is there anything that unifies the “Asia-Pacific”? How can this region be understood beyond notions of tropical islands, the Cold War or capitalist hyper-development? In order to complicate such standard accounts, this course approaches various stories, images and narratives emerging from the region through the lens of postcolonial theory, cultural studies, feminist and Marxist studies. Such narratives deal with: Japanese and Chinese diasporas, competing Pacific colonialisms, the Korean wartime presence in Vietnam, migration to the US, the authoritarianism of the “Asian Tigers”, and the urban experience of the Asian metropolis. We will examine novels, poetry, films and critical texts with the aim of understanding how historical events, cultural flows and economic and population shifts have connected and shaped this diverse region. Along the way, students will also gain a solid grounding in the problematics of imperialism, diaspora, nationalism and gender. Fictional/cinematic texts may include works by: Pramoedya Ananta Toer, Hwang Sok-yong, Goh Poh Seng, Huang Chun-ming, Hou Hsiao Hsien, Shirley Lim and...
In the twentieth century, it was not only Anglo-Saxon Americans, colonials and emigrés who came to the imperial centres of London and Paris. Much twentieth-century Commonwealth or postcolonial (particularly Caribbean) literature was written in London, although its writers are usually treated as a separate tradition from the Modernists in a literary version of ‘separate development’. Historically, however, they often interacted with each other, and shared common transnational perspectives. To what extent were colonial writers constructing forms of counter-modernity through modernism? How far were they drawing on the precepts of modernism and using the techniques of its challenges to traditional forms to develop their own anti-colonial ethics, as in the case of Gandhi? At the same time, to what extent were they deploying an international or cosmopolitan modernism as a revisionist impulse against the forms of their own traditional cultures or nationalisms? In this course, we will investigate how far their writings can be seen as offering aesthetic responses to the conditions of modernity through innovative literary forms and a common concern to rework the paradigms of literary and cultural tradition, of language and history, of gender and class, of nationalism and cosmopolitanism, from a range of specific regional contexts. We will analyse and compare the different modernisms and forms of ‘counter-modernity’ developed by writers from three regions: South Asia, Southern Africa and the Caribbean (writers to be studies will include Rabindranath Tagore, M.K. Gandhi, Mulk Raj Anand, Raja Rao, Olive Schreiner, Sol Plaatje, Daphne Rooke, Bloke Modisane, Jean Rhys, C.L.R. James, George Lamming, and V.S. Naipaul).