

SEMESTER	IV
PAPER NO	13
PAPER TITLE	ENGLISH MODERN AND POSTMODERN FICTION
PAPER CODE	MENG4401
THEORY/ PRACTICAL	THEORY
NO OF CREDITS	6
COURSE OBJECTIVES	<p><u>MODERN FICTION:</u></p> <ol style="list-style-type: none"> 1. A selection from the fiction of the early decades of the twentieth century offers students an exposure to broad developments and trends, concerns of modern novelists, and changes in the forms of modern fiction. 2. To introduce notions of narrative unity, selfhood, consciousness and characters, formal unity in fiction, homogeneity and linearity of time. 3. To introduce how the Western idea of history prevalent in the nineteenth century is challenged in modern fiction. <p><u>POSTMODERN FICTION:</u></p> <ol style="list-style-type: none"> 1. Postmodern fiction is a response to the theoretical premises that in the latter half of the 20th century complicated and mystified the traditionally understood relationship between the author, subject and text. The module explores where fiction can go after theory declared the death of the author (Barthes), of the subject (Foucault), of the real (Baudrillard), of grand narratives (Lyotard), and finally of language's capacity to signify fixed meaning (Derrida). 2. This module will try to define fiction in the postmodern age through representative examples that engage with textuality, feminist critique of post-structuralism, Lacanian psychoanalysis, Foucauldian investigation of state power and ideology, self-referentiality, popular culture, and criticism of post-Enlightenment narratives of truth and progress. 3. It will take up several texts as illustrative mechanisms, using them to provide context and act as barometers of an intellectual climate in which fiction and theory are deeply intertwined, each constantly engaging in a dialogue with the other.
LEARNING OUTCOME/S	<p><u>MODERN FICTION:</u></p> <ol style="list-style-type: none"> 1. The students will be able to appreciate the literary and aesthetic movements that comprise the period of literary Modernism. 2. The theoretical viewpoints and criticism pertaining to the three sections will allow the students to discern a change from the deep depression of the last few decades of the nineteenth century to the myth of British invincibility, the

	<p>empire, the new system of industrial capitalism and the urban proletariat giving way to the culture industry.</p> <p><u>POSTMODERN FICTION:</u></p> <p>At the end of the module, the student will be able to:</p> <ol style="list-style-type: none"> 1. Appreciate postmodern literature as writing built on the intersecting lines of theoretical inferences. 2. Learn how this new approach can be read back into older texts thus opening them up to new and innovative readings. 3. Approach postmodern literature with the necessary interpretive tools for a more informed reading. 4. Understand the antecedents and theoretical assumptions of contemporary fiction.
<p>SYLLABUS</p>	<ul style="list-style-type: none"> • <u>MODULE 1 – MODERN FICTION</u> <ol style="list-style-type: none"> I. <u>Psychological Fiction and the City [psychoanalysis, alienation, nationalism]</u> <p>James Joyce- <i>A Portrait of the Artist as a Young Man</i> D.H. Lawrence- <i>The Rainbow / Women in Love/ Sons and Lovers</i> Edward Upward – <i>Journey to the Border</i> Graham Greene- <i>Brighton Rock</i></p> II. <u>War [psychoanalysis, trauma, neuroses]</u> <p>Ford Maddox Ford- <i>The Good Soldier</i> Pat Barker- <i>The Ghost Road</i> Virginia Woolf- <i>Jacob’s Room / To the Lighthouse</i></p> III. <u>Empire [cultural other, empire, margin]</u> <p>E. M. Forster- <i>A Passage to India/ Howard’s End</i> Joseph Conrad- <i>Lord Jim/ Nostromo</i> Jean Rhys- <i>Voyage in the Dark</i> Rudyard Kipling- <i>Kim</i> Agatha Christie- <i>Death on the Nile/ Murder in Mesopotamia</i></p> • <u>MODULE 2 – POSTMODERN FICTION</u> <p>Kazuo Ishiguro – <i>The Remains of the Day/ Never Let Me Go</i> John Banville – <i>Shroud</i> A.S. Byatt – <i>Possession</i> Julian Barnes – <i>England, England</i> John Fowles – <i>The French Lieutenant’s Woman</i> Hanif Kureishi – <i>My Beautiful Laundrette</i> Zadie Smith – <i>White Teeth</i> Alan Hollinghurst – <i>The Line of Beauty</i> Muriel Spark – <i>The Prime of Miss Jean Brodie</i> Marjane Satrapi - <i>Persepolis</i></p>
<p>READING LIST</p>	<ul style="list-style-type: none"> • <i>Modernism: A Guide to European Literature 1890-1930.</i> Malcolm Bradbury and James McFarlane, Penguin, 1991. • <i>Modernism: The New Critical Idiom.</i> Peter Childs. Routledge, 2008. • <i>Modernism 1910-1945: Images to Apocalypse.</i> Jane Goldman. Palgrave, 2004. • <i>Axel’s Castle: A Study in the Imaginative literature of 1870-1930.</i> Scribner, 1931. • <i>Modernism/Postmodernism.</i> Peter Brooker. Longman, 1992.

	<ul style="list-style-type: none"> • <i>Modernisms: A Literary Guide</i>. Peter Nicholls, Palgrave, 1995. • <i>The Politics of Modernism</i>. Raymond Williams, Verso, 1989. • <i>The Great War and the Modern Memory</i>. Paul Fussell, OUP, 1975. • <i>Modernism, Nationalism and the Novel</i>. Pericles Lewis. Cambridge UP, 2000. • <i>The Modernist Novel and the Decline of the Empire</i>. John Marx. University of California. 2005. <p>Material/book list for postmodern fiction to be provided by the course instructor</p>
SEMINARS/ PRESENTATIONS	
EVALUATION	<p><u>End Semester examination paper format: 80 marks</u></p> <ul style="list-style-type: none"> • Module 1: 2 x 20 = 40 • Module 2: 2 x 20 = 40 • Internal assessment: Class test / Assignment (15+5)