Modern British Literature – (List A – Historical Time Period)

Fiction:

Barnes, Djuna. *Nightwood*

Beckett, Samuel. *Molloy.*

Bowen, Elizabeth. *The Last September.*

*---. The Death of the Heart.*

Burgess, Anthony. *A Clockwork Orange.*

Conrad, Joseph. *Heart of Darkness.*

*---. The Secret Agent.*

*---. Nostromo.*

Doyle, A. Conan. *The Lost World.*

*---. The Sign of the Four.*

*---. The Hound of the Baskervilles.*

Ford, Ford Madox. *The Good Soldier.*

Forster, E. M. *A Passage to India.*

*---. Howards End.*

*---. A Room with a View.*

Gissing, George. *New Grub Street.*

Greene, Graham. *A Journey Without Maps.*

*---. The Quiet American.*

*---. The Heart of the Matter.*

Haggard, H. Rider. *She.*

Hardy, Thomas. *Tess of the D’Urbervilles.*

*---. The Return of the Native.*

Huxley, Aldous. *Brave New World.*

Isherwood, Christopher. *Berlin Stories*.

Joyce, James. *Ulysses.*

*---. A Portrait of the Artist.*

*---. Dubliners.*

Kipling, Rudyard. *Kim.*

Lawrence, D. H. *Women in Love.*

Lowry, Malcolm. *Under the Volcano*.

Mansfield, Katherine. “Prelude”

---. “At the Bay”

---. “The Daughters of the Late Colonel”

---. “The Garden-Party”

---. “The Doll’s House”

---. “Bliss”

---. “The Stranger”

---. “The Wind Blows”

--. “Pictures”

---. “The Fly”

Moore, George. *Esther Waters.*

Orwell, George. *1984.*

*---. Burmese Days.*

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde.*

Stoker, Bram. *Dracula.*

Waugh, Evelyn. *A Handful of Dust.*

*---. Scoop.*

*---. Black Mischief.*

Wells, H.G. *The War of the Worlds.*

*---. The Island of Dr. Moreau.*

Wilde, Oscar. *The Picture of Dorian Gray.*

Woolf, Virginia. *Mrs. Dalloway.*

*---. The Waves.*

*---. To the Lighthouse.*

Discursive Prose:

Eliot, T.S. “Tradition and Individual Talent,” “The Metaphysical Poets,” “Hamlet,” and “Ulysses, Order, and Myth.”

Forster, E.M. *Aspects of the Novel*

Hulme, T.E. *“*Romanticism and Classicism”

Pound, Ezra. “A Retrospect”

Lewis, Wyndham. “Vorticist Manifesto”

Wilde, Oscar. “London Models”; “The Decay of Lying”; “The Critic as Artist”; “The Truth of Masks”

Woolf, Virginia. *A Room of One’s Own*, “Mr. Bennett and Mrs. Brown”, “Modern Fiction”

Drama:

Beckett, Samuel. *Waiting for Godot.*

*---. Endgame.*

Shaw, George Bernard. *Man and Superman.*

Stoppard, Tom. *Rosencrantz and Guildenstern are Dead.*

Synge, J.M. *The Playboy of the Western World.*

Wilde, Oscar. *The Importance of Being Earnest.*

Poetry:

Auden, W. H. “In Memory of W.B. Yeats,” “September 1, 1939,” “Spain,” “No Time” + additional selections from *Another Time* (1940).

Brooke, Rupert. “The Soldier”

Eliot, T.S. “The Waste Land,” “The Love Song of J. Alfred Prufrock,” “Four Quartets.”

Housman, A.E. Selected poems.

Larkin, Philip. “The Whitsun Weddings”, “Church Going” + additional selections

MacDiarmid, Hugh. “On a Raised Beach.”

MacNiece, Louis. “Valediction,” “An Eclogue for Christmas,” selections from *Modern Poetry* (1938) and *Poems* (1935).

Loy, Mina. Selected poems.

Owen, Wilfred. Selected poems.

Thomas, Dylan. Selected poems.

Yeats, W.B. “The Second Coming”, “Easter 1916” + additional selections

Secondary Readings:

Arata, Stephen. *Fictions of Loss in the Victorian Fin-de-Siècle: Identity and Empire.*

Begam, Richard. *Modernism and Colonialism: British and Irish Literature, 1899-1939.*

Bongie, Chris. *Exotic Memories: Literature, Colonialism and the Fin-de-Siècle.*

Booth, Howard J. and Nigel Rigby, eds. *Modernism and Empire.*

Brooker, Peter. *Modernity and Metropolis: Writing, Film and Urban Formations.*

Bradbury & McFarlane. *Modernism.*

Brantlinger, Patrick. *Rule of Darkness: British Literature and Imperialism, 1830-1914.*

Christ, Carol. *Victorian and Modern Poetics.*

Dowling, Linda. *Language and Decadence in the Victorian Fin-de-Siècle.*

Esty, Jed*. A Shrinking Island.*

Green, Martin. *Dreams of Adventure, Deeds of Empire.*

Howe, Susanne. *Novels of Empire.*

Jameson, Frederic. *The Political Unconscious.*

Kitzan, Lawrence. *Victorian Writers and the Image of Empire: The Rose-Coloured Vision.*

Levenson, Michael H*. A Genealogy of Modernism.*

Lodge, David. *The Modes of Modern Writing.*

MacDonald, Robert H. *The Language of Empire: Myths and Metaphors of Popular Imperialism, 1880-1918*

Marx, John. *The Modernist Novel and the Decline of Empire.*

North, Michael. *Reading 1922.*

Siddiqi, Yumna. *Anxieties of Empire and the Fiction of Intrigue.*

Williams, Raymond. *The Politics of Modernism.*

Postcolonial Theory (List B – Defined Field of Literary Theory)

General Theory:

Ahmad, Aijaz. *In Theory: Nations, Classes, Literatures.*

Anderson, Benedict. *Imagined Communities.*

Appadurai, Arjun. *Modernity at Large.*

Arana, R. Victoria. *Black British Writing.*

Ashcroft, Bill et. al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*

Ball, John Clement. *Imagining London: Postcolonial Fiction and the Transnational Metropolis.*

Baker, Jr., Houston A., et. al, eds. *Black British Cultural Studies: A Reader.*

Bhabha, Homi K. *The Location of Culture.*

Boehmer, Elleke. *Colonial and Post-Colonial Literature.*

Brathwaite, Kamau. *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry.*

Cesaire, Amie. *Discourse on Colonialism.*

Chatterjee, Partha. *The Nation and its Fragments.*

Deane, Seamus. *Celtic Revival: Essays in Modern Irish Literature, 1880-1980.*

---. *A Short History of Irish Literature.*

Derrida, Jacques. “Structure, Sign and Play in the Discourse of the Human Sciences” from *Writing and Difference*.

---. “Differance” from *Margins of Philosophy*.

Eagleton, Terry, et. al. *Nationalism, Colonialism and Culture.*

Fanon, Frantz. *Black Skin, White Masks.*

*---.The Wretched of the Earth.*

Gates, Jr., Henry Louis. “Writing, ‘Race’ and the Difference it Makes” from *‘Race,’ Writing, and Difference.*

Gikandi, Simon. *Maps of Englishness*.

Gilroy, Paul. *The Black Atlantic.*

Glissant, Edouard. *Caribbean Discourse.*

Guha, Ranajit and Gayatri Spivak, eds. *Selected Subaltern Studies* (selected essays).

Hall, Stuart, ed. *Representation: Cultural Representations and Signifying Practices.*

Hardt, Michael and Antonio Negri. *Empire.*

Hooper, Glenn and Colin Graham, eds. *Irish and Postcolonial Writing.*

James, C.L.R. *The Black Jacobins*.

Kenny, Kevin. *Ireland and the British Empire*.

Kiberd, Declan. *Inventing Ireland.*

---. *The Irish Writer and the World.*

Lacan, Jacques. “The Mirror Stage” in *Ecrits*.

Lamming, George. *The Pleasures of Exile*.

Lloyd, David. *Anomalous States.*

Mannoni, O. *Prospero and Caliban: The Psychology of Colonization.*

McClintock, Anne. *Imperial Leather.*

McLeod, John. *Post-Colonial London: Rewriting the Metropolis.*

Memmi, Albert. *The Colonizer and the Colonized.*

Morgan, Philip D. and Sean Hawkins. *Black Experience and the Empire*.

Nandy, Ashis. *The Intimate Enemy.*

Ngugi wa Thiong’o. *Decolonising the Mind.*

Parry, Benita. *Delusions and Discoveries: Studies on India in the British Imagination.*

Pratt, Mary Louise. *Imperial Eyes: Transculturation.*

Renan, Ernest. “What is a Nation?” from *The Poetry of the Celtic Races, and Other Studies*.

Rushdie, Salman. *Imaginary Homelands.*

Saakana, Amon Saba. *The Colonial Legacy in Caribbean Literature.*

Said, Edward. *Orientalism*.

---. *Culture and Imperialism.*

Spivak, Gayatri. “Can the Subaltern Speak?” from *Marxism and the Interpretation of Culture*.

---. *In Other Worlds.*

Stein, Mark. *Black British Literature: Novels of Transformation.*

Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India.*

Ward, Patrick. *Exile, Emigration and Irish Writing.*

Spectatorship, Surveillance and Spatiality in the Postcolonial Anglophone Novel (List C – Special Area)

**Content and Scope**

In choosing the primary texts included in this list, I have focused my attention on novels written by authors of former British colonies and protectorates that either eventually gained their independence or have been or continue to be British Commonwealth nations. This criterion alone encompasses nations spanning the globe, and so I have further focused my attention on specific areas of the British empire—Ireland, the Caribbean, British Africa, and South Asia. While the inclusion of Irish literature within this list may seem to be questionable when viewed in relation to literature from parts of the empire considered to be emerging or Third World nations, I have chosen to include it here for two specific reasons: (1) Ireland’s close proximity to the imperial center and (2) its history of Anglo settlement and colonization. The latter is especially relevant because while the native Irish were not viewed as being as civilized as the British and the Anglo-Irish who settled in Ireland, they were also not categorized as a “dark” race. Hence surveillance and spectatorship in Irish literature is of interest both because of the differences arising from its unique position (literally and figuratively) in the empire as well as the similarities that exist between it and the literature by postcolonial writers of color. In other words, I am interested in exploring the idea that although the reality and practices of colonialism and imperialism differed between the colonies, issues of surveillance and spectatorship were present in the colonies no matter the physical relation to the metropole or the extent to which the colonized people were viewed as “savages,” both before and after the formal end of the British empire.

 For this reason, place also is a critical dimension in the conversation on spectatorship and surveillance. The typical way of thinking of these issues is of the spectator at the imperial center looking out at the rest of the world. This image is reproduced physically and structurally in the colonies. Fictionalized accounts of British colonial offices or imperial spaces often place these buildings in positions of spectral advantage. And yet what often goes unsaid is that the centrality of these designated imperial spaces, however intentionally or unintentionally, draws the gaze of the colonial subject and because of that centrality, the colonial subject’s gaze cannot be entirely obstructed. Even as the British colonizer intentionally placed himself at the center and in a position of visual power, so too did he place himself in a position to be watched. The places in which individuals watch or are watched is important; therefore, in order to interrogate issues of spatial orientation and its impact upon the ability to engage in surveillance or manipulate or subvert the gaze, several of the secondary texts on this list are concerned with space and place theory.

 Additionally, questions of spectatorship and surveillance are often discussed within visual culture studies. Therefore, several of the secondary texts on this list are drawn from that area of study. Admittedly, the secondary texts included on this list vary significantly and have their bases in multiple academic disciplines, but such widely differing interpretations and analyses of visuality and the visual sense are crucial to discerning how the visual sense is used and interpreted not just by Westerners, but by all individuals as a result of the human condition. In other words, it is important that the visual sense not be considered solely through the lens of Cartesian philosophy. Many of the texts on visual culture included in this list start with the Cartesian eye but proceed to dismantle its seemingly unimpeachable authority over all ways of seeing and knowing. Such texts should prove indispensable in interpreting the ways of seeing and the kinds of spectatorship that are employed by postcolonial authors.

 Finally, the primary texts included in this list are not restricted to the twentieth century but spill into the twenty first century. Similarly, some of the secondary texts included in this list are concerned with the far-reaching implications of the increased intensity, frequency, and pervasiveness of visual acts of spectatorship and surveillance as they continue to permeate daily modern life. One of the ideas that I hope to pursue is what I see as a reciprocal relationship between spectatorship and surveillance and the flow of power within this relationship as the twenty-first century continues to unfold. What I mean is that as the level of surveillance we are forced to accept grows, so too will the extent to which we act as spectators. The rise of YouTube and other user-generated visual content is only one example of the need we have to not only watch and document what we see, but also the need we have to share what we see with others. Further still, our ability to share these images in near real-time (in actual real time in some instances) with others regardless of their global location and the ability of those others to view and comment upon those same images will have lasting and as yet unknowable effects upon the relationship between spectator and observed individual and the power that each participant has. It is my belief that such issues will continue to be reflected in the discourse of the postcolonial novel and hence will have continued importance within the field of literary studies.

**Relevance to Dissertation Project**

As I initially began to consider the direction of my dissertation project, I found myself fascinated by a potential link between the condition and awareness of being watched and the resulting fear or discomfort that arises in the individual under scrutiny. In order to think about the connection between surveillance and fear, I began to contemplate how surveillance is a fact of modern existence in America. Spectatorship and surveillance are not twenty-first century creations, and yet the condition of being under surveillance seems to be an unprecedented, constant and pervasive part of contemporary everyday life. In fact, such surveillance is so pervasive that we have become immune to it and the invisible, probing, virtually all seeing eye of the camera that follows and often records our movements and actions. This is not to say that we have reached a point where we are unaware of being watched or that we accept or are comfortable with this object position. When society does question the extent to which governments, corporations or even regular individuals are capable of engaging in what many feel to be an invasion of privacy, numerous reasons are provided for why such surveillance is a necessity. For example, in terms of corporations, surveillance is explained in terms of deterrents—an ATM camera is intended to deter muggers from preying upon bank customers, the cameras in retail stores are intended to deter customers from shoplifting and employees from embezzling. In regard to the government sector, another explanation for instituting surveillance measures is that they provide security and/or enable law enforcement agencies to stop or punish criminals or guard against acts of terror. These explanations, whether we accept them or not, are repeated time and time again, and over time, they have blunted our sensitivity to being watched. Coming to these conclusions about spectatorship and surveillance in 21st century daily life, I began to search for ways in which issues of spectatorship and surveillance were mirrored and explored in the literature within my research area of interest.

Just as surveillance and spectatorship are not new creations of the twenty-first century, scholarly conversations on the relationship between spectator and who he watches are also not new. Yet these conversations often take the Western observer as the subject of study. Additionally, within scholarship on this topic, Cartesian philosophy and its impact upon the Western observer is probed, dissected, and analyzed. It appears to be of prime importance to scholars to scrutinize and deconstruct how the Western observer engages in the visual act, why he engages in the visual act, what he learns from what he sees, and whether or not he believes what he sees. While I am certainly interested in how twentieth-century Western authors (specifically British authors) interpreted the ways in which and the reasons why individuals made use of the visual sense as well as the consequences and ramifications of the actions undertaken and pursued in response to one’s interpretation of what has been seen, I am also interested in how non-Western authors have dealt with and continue to deal with the same issues in their fiction.

 Political and cultural dominance often place the Westerner in the role of spectator and enable him to engage in unmitigated acts of surveillance. This dominance can also allow the Westerner to reject what is often (falsely?) characterized as the inferior object position; however, such dominance does not preclude non-Westerners from occupying the position of spectator. I would argue that awareness of political and cultural dominance (whether perceived or actual) encourages non-Westerners to occupy the position of spectator themselves. One reason for developing this argument is that those individuals who find themselves within the field of vision of the spectator’s eye must either find ways to resist being watched, accept being watched, or find a way to manipulate, subvert, or appropriate the spectator’s gaze for his or her own ends. Therefore, an option available to an individual who historically has found themselves to be observed by the dominant culture (or colonizer) is to seek to reverse his position within the relationship. Hence, both the Westerner and non-Westerner can and do occupy the position of being the focal point for the gaze. An additional component of this relationship that I think deserves exploration is the idea that there is a power dynamic within the relationship between spectator and the individual being watched. My opinion that this power is not always fixed, nor is the power solely in the hands of the spectator. Instead, power flows back and forth between spectator and observed individual and further still, the extent to which the spectator and the individual being watched are aware of this is one of many dictating factors in the power dynamics of the relationship.

 The texts included on the Special Area exam list, then, are the first step in analyzing how postcolonial writers handle the issues of spectatorship and surveillance in the novel. The texts will also provide a critical framework for how spectatorship and surveillance are theorized and discussed within academic discourse as well as how both of these actions are further complicated or enabled by the spaces in which they occur.

Caribbean

Cliff, Michelle. *No Telephone to Heaven.*

Harris, Wilson. *Carnival.*

Kincaid, Jamaica. *A Small Place.*

Lamming, George. *In the Castle of My Skin.*

Lovelace, Earl. *Wine of Astonishment.*

Naipaul, V.S. *The Mimic Men.*

Phillips, Caryl. *Cambridge.*

*---. Crossing the River*

Rhys, Jean. *Wide Sargasso Sea*

Selvon, Sam. *The Lonely Londoners.*

*---. Moses Ascending.*

St. Omer, Garth. *A Room on the Hill.*

South Asia

Bhatt, Sujata. *Brunizem.*

Desai, Anita. *Clear Light of Day*.

Desani, G.V. *All About H. Hatterr*.

Devi, Mahasweta. *Imaginary Maps*.

Ghose, Zulficar. *The Incredible Brazilian*.

Ghosh, Amitav. *The Shadow Lines*.

Manto, Sadaat Hasan. “Toba Tek Singh.”

Mistry, Rohinton. *Such a Long Journey*.

Narayan, R.K. *Swami and Friends*.

Ondaatje, Michael. *Running in the Family*.

Roy, Arundhati. *The God of Small Things*.

Rushdie, Salman. *Midnight’s Children*.

Sahgal, Nayantara. *Rich Like Us*.

Sidhwa, Bapsi. *Cracking India*.

Singh, Khushwant. *Train to Pakistan*.

Tagore, Rabindranath. *The Home and the World*

Ireland

Banville, John. *The Book of Evidence*.

Doyle, Roddy. *A Star Called Henry*.

Farrell, J.G. *Troubles*.

---. *The Siege of Krishnapur*.

Johnston, Jennifer. *Shadows on Our Skin*.

O’Brien, Edna. *Down by the River.*

*---. The House of Splendid Isolation.*

O’Brien, Flann. *At Swim-Two-Birds.*

*---.The Third Policeman.*

McCabe, Patrick. *The Butcher Boy*.

Moore, Brian. *Lies of Silence*.

Trevor, William. *Felicia’s Journey*.

British Africa

Achebe, Chinua. *Things Fall Apart*.

Aidoo, Ama Ata. *Our Sister Killjoy*.

Gordimer, Nadine. *The Conservationist*.

Head, Bessie. *When Rain Clouds Gather*.

Ngugi wa Thiong’o. *A Grain of Wheat*.

Salih, Tayeb *Season of Migration to the North*.

Saro-Wiwa, Ken. *Sozaboy*.

Soyinka, Wole. *Death and the King’s Horsemen*.

Tutuola, Amos. *The Palm-Wine Drinkard*.

Secondary Works:

Achebe, Chinua. “The African Writer and the English Language” in *Hopes and Impediments*.

Bachelard, Gaston. *The Poetics of Space*.

Barthes, Roland. “Rhetoric of the Image” from *Image Music Text.*

bell hooks. “The Oppositional Gaze.” from *Black Looks: Race and Representation*.

Berger, John*. Ways of Seeing.*

Baucom, Ian. *Out of Place: Englishness, Empire, and the Locations of Identity.*

Bloom, Lisa, ed. *With Other Eyes: Looking at Race and Gender in Visual Culture.*

Carriker, Kitti. *Created in Our Image.*

Crary, Jonathan. *Techniques of the Observer.*

---. *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. (1999)

Cresswell, Tim. *Place: A Short Introduction*.

Crinson, Mark. *Modern Architecture and the End of Empire (British Art and Visual Culture since 1750).*

Debord, Guy. *Society of the Spectacle.*

De Certeau, Michel*. The Practice of Everyday Life.*

Edney,Matthew.from *Mapping an Empire: The Geographical Construction of British India, 1765-1843*

Emery, Mary Lou. *Modernism, the Visual, and Caribbean Literature.*

Foucault, Michel. *Discipline and Punish.*

-*--. Madness and Civilization.*

*---. Power/Knowledge.*

Heywood, Ian. *Interpreting Visual Culture: Explorations in the Hermeneutics of the Visual.*

Jacobs, Karen. *The Eye’s Mind: Literary Modernism and Visual Culture.*

Kern, Stephen. *The Culture of Time and Space.*

Koenigsberger, Kurt. *The Novel and the Menagerie: Totality, Englishness, and Empire.*

La Belle, Jenijoy. *Herself Beheld: The Literature of the Looking Glass.* (1988)

Landau, Paul. *Images and Empires: Visuality & Colonial and Postcolonial Africa*.

Lefebvre, Henri. *The Production of Space*.

Levin, David Michael. *Modernity and the Hegemony of Vision.*

Mackenzie, John M. *Propaganda Empire.*

*---. Imperialism and Popular Culture.*

Merleau-Ponty, Maurice. *Phenomenology of Perception.*

*---. The Visible and the Invisible.*

*---.* “The Primacy of Perception and Its Philosophical Consequences” and “Eye and Mind” *from The Primacy of Perception.*

Mirzoeff, Nicholas. *An Introduction to Visual Culture.*

Mitchell, William J. “Imperial Landscape.”

Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” from *Visual and Other Pleasures*.

Potolosky, Matthew. *Mimesis.*

Proudfoot, Lindsay J. *Dis-placing Empire: Renegotiating British Colonial Geographies.*

Richards, Thomas*. Commodity Culture of Victorian England.*

*---. The Imperial Archive.*

Ryan, James R. *Picturing Empire: Photography and the Visualization of the British Empire.*

Shapiro, Gary. *Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying.*

Sturken, Marita and Lisa Cartwright*. Practices of Looking: An Introduction to Visual Culture.*

Suleri, Sara. *The Rhetoric of English India.*

Virilio, Paul. *The Vision Machine*.

Young, Robert*. Colonial Desire.*