

Spring 1-15-2006

## ENG 5006-001: Literature of Empire

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**ENGLISH 5006: LITERATURE OF EMPIRE**

Spring 2006  
 Tuesdays: 1900-2130  
 Office: 3556 Coleman Hall

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Colonial novels consider the cultural conflict that develops when Europe imposes its manners, customs, religious beliefs and moral values on an indigenous way of life. These novels explore important ideas, for the conflict of ideologies has produced the major crises of the twentieth century; and they form a genre that has an important place in the history of the modern British novel. These novels also consider one of the most significant historical developments in our century, for the tradition of the colonial novel runs parallel to the rise and fall of western colonialism. The colonial genre is virtually invented and introduced into English literature by Kipling in the 1880's, at the apogee of the "scramble for Africa," is improved upon by Conrad, reaches its peak in *A Passage to India*, and is continued by Cary and Greene, who are influenced by Forster and Conrad. After the Second World War, when the British Empire begins to disintegrate, English colonial novels can no longer be a truly vital form and begin to decline.

--Jeffrey Meyers, *Fiction and the Colonial Experience*

**COURSE OBJECTIVES**

The news of our own day makes clear that the political and cultural realities of the contemporary world have been shaped by the legacy of European domination of non-European lands and peoples. Imperialism has indelibly marked the consciousness of former masters and former subjects, and the interactions between nations of the northern hemisphere and those of the south continue to be influenced by the history and myths of past relationships.

As Great Britain, the most extensive of modern empires, acquired, controlled, and finally relinquished vast dominions, many writers took for theme expatriation and exile, empire or its loss. In this course, we will focus on important colonial fiction written in English by authors of British nationality, who experienced as well as wrote about cultural differences, spirit of place, expatriation and exile. We will study narratives that embody and represent political and cultural encounters from the high point of British imperial power through its waning and into the beginnings of the postcolonial era. Reading, discussing, and writing about texts that focus on characters, events, or ideas shaped by the experience of empire, we will increase our understanding of narrative, as well as of the interactions of literature, history, and politics.

**TEXTS**

Burgess, *The Long Day Wanes*; Cary, *Mister Johnson*; Conrad, *Lord Jim*;  
 Durrell, *Mountolive*; Forster, *A Passage to India*; Greene, *The Heart of the Matter*;  
 Kipling, *Two Tales*; Naipaul, *The Mimic Men*; Orwell, *Burmese Days*;  
 Rushdie, *Midnight's Children*; Scott, *The Jewel in the Crown*  
 (Suggested Text: *MLA Handbook for Writers of Research Papers*, latest ed.)

**DR. Z'S OFFICE HOURS**

Wednesdays: 1330-1500 (1:30-3:00); Thursdays: 1400-1630 (2:00-4:30); By Appointment

E-Office Hours: Normally, I will reply to email messages on Monday, Wednesday, and Thursday afternoons.

## ENGLISH 5006: LITERATURE OF EMPIRE

### WEEK I

January 10: Introduction to course & assignments; introduction to Rudyard Kipling;  
Kipling, "The Man Who Would Be King" in *Two Tales*

### WEEK II

January 17: Kipling, "The Man Who Would Be King" concluded  
Conrad, *Lord Jim* (Read at least twenty-three chapters for this week's class.)

### WEEK III

January 24: Conrad, *Lord Jim* (Complete the novel for this week's class.)  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_  
Introduction to *Mister Johnson*

### WEEK IV

January 31: Cary, *Mister Johnson* (Read novel for this week's class).  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_

### WEEK V

February 7: Forster, *A Passage to India* (Read novel for this week's class.)  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_

### WEEK VI

February 14: Orwell, *Burmese Days* (Read novel for this week's class.)  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_

### WEEK VII

February 21: Durrell, *Mountolive* (Read the novel for tonight's class).  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_

### WEEK VIII

February 28: Burgess, *Time for a Tiger (The Long Day Wanes)* (Read the novel for tonight's class.)  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_

**Paper I due at class time**

### WEEK IX

March 7: Greene, *The Heart of the Matter* (Read the novel for this week's class.)  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_  
Review of Paper II assignment; Prospectus due 28 March

### WEEK X

SPRING BREAK—NO CLASS MEETING

### WEEK XI

March 21: Scott, *The Jewel in the Crown* (Read the novel for this week's class.)  
Prospectus for Paper II due tonight; Conference sign-up.

### WEEK XII

March 28: *The Jewel in the Crown* (concluded);  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_

WEEK XIII

- April 4: Rushdie, *Midnight's Children*  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_  
Oral Report on Critical Articles (10 minutes): \_\_\_\_\_

WEEK XIV

- April 11: *Midnight's Children* (Complete the novel for tonight's class.)

WEEK XV

- April 18: RESEARCH PRESENTATIONS AS SCHEDULED (Exam Review)

WEEK XVI

- April 25: **Paper II in final form due at class time.**  
RESEARCH PRESENTATIONS AS SCHEDULED (Farewells)

CUMULATIVE FINAL EXAM: \_\_\_\_\_

**English 5006: British Colonial Fiction (A Select Bibliography)**

- Buchan, John. *Greenmantle* (1916); etc.  
Burgess, Anthony. *The Long Day Wanes/The Malayan Trilogy: Time for a Tiger* (1956); *The Enemy in the Blanket* (1958); *Beds in the East* (1959); *A Devil of a State*  
Cary, Joyce. *Aissa Saved* (1932), *An American Visitor* (1933); *The African Witch* (1936); *Mister Johnson* (1939)  
Conrad Joseph. *Heart of Darkness* (1902); *Lord Jim* (1900); *Nostramo* (1904); etc.  
Durrell, Lawrence. *The Alexandria Quartet: Justine* (1957); *Balthazar* (1958); *Mountolive* (1959); *Clea* (1960).  
Farrell, J.G. *Siege of Krishnapur* (1973); *The Singapore Grip* (1978)  
Forster, E.M. *A Passage to India* (1924)  
Greene, Graham. *The Heart of the Matter* (1948); *The Quiet American* (1955); *The Comedians* (1965); *The Honorary Consul* (1973)  
Haggard, H. Rider. *King Solomon's Mines* (1886); *She* (1887)  
Henty, G.A. *Clive in India* (1884); etc.  
Huxley, Elspeth. *The Red Rock Wilderness*; etc.  
Kipling Rudyard. *Kim* (1901); *Plain Tales from the Hills* (1888); etc.  
Lawrence, T.E. *Seven Pillars of Wisdom* (1926/1935) [memoir]  
Lessing, Doris. *The Grass Is Singing* (1950); *Martha Quest* (1952); *A Ripple from the Storm* (1958); *Landlocked* (1965)  
Manning, Olivia. *The Levant Trilogy* (1977-80)  
Maugham, W. Somerset. *East and West* [collection of short fiction]  
Orwell, George. *Burmese Days* (1934) [see also essays]  
Scott, Paul. *The Raj Quartet: The Jewel in the Crown* (1966), *The Day of the Scorpion* (1968), *The Towers of Silence* (1971), *A Division of the Spoils* (1975); *Staying On* (1977)  
Waugh, Evelyn. *Black Mischief* (1932)  
Woolf, Leonard. *The Village in the Jungle* (1913)

## LITERATURE OF EMPIRE: SEMINAR PROCEDURES AND ASSIGNMENTS

Seminar participants are expected to complete the assigned reading punctually, to keep a class journal, to be prepared for in-class writing assignments, and to contribute actively and constructively to discussion.

I. ORAL PARTICIPATION AND REPORTS: Students are expected to come prepared to class and to contribute informed comments. Throughout the semester, students may be asked to prepare comments or bring in information relevant to assigned texts and their background. Brief reports on the articles analyzed in Paper I will be given as assigned during the class periods devoted to discussion of the relevant novel. Provide a hand-out for members of the seminar that includes bibliographical information and a one-paragraph abstract of each of the two articles.

During the last two class sessions, each participant will present the material of his/her final seminar paper. Do not read your paper; rather present highlights of your insights in as clear and interesting a fashion as you can. Presenters should be prepared to answer questions and respond to comments.

### II. WRITING ASSIGNMENTS

A. JOURNAL: Keep a separate notebook or journal in which you write your initial and later your considered responses to reading assignments and class discussion, and in which you keep notes of your "outside" reading in history, theory, and criticism. From time to time, you will be asked to write responses in class, and you should add them into your journal when they are returned. Journals are very useful in reviewing for exams and in planning your formal papers and oral presentations. I will not collect or grade journals.

B. PAPER I (800-1400 words/ 3 to 5 typed double-spaced pages) is due on 28 February (regardless of which class period you have presented your oral report). It will be a comparative analysis/evaluation of two substantial critical scholarly articles from academic journals that deal with any one of the novels assigned for the course. One of the articles must be (and both may be) first published in or since 1995.

A significant part of the assignment is the finding and selection of the articles (preferably articles published in the last ten years). Use the online MLA bibliography and other search engines available in or through Booth Library (or other libraries if you wish). You may wish to look at more than two articles so that you can choose the most useful to report on to the class and in your paper. (Be sure to use full texts, not abstracts of your chosen articles.)

B. PAPER I continued: Try to find two substantial articles that approach the same text from different perspectives. Clearly and concisely convey the content and critical approach of each article, and then analyze and evaluate from your perspective. (Turn in print-outs or copies of the articles with your paper.) Be sure to quote accurately, indicate all quotations and paraphrases, and document accurately (use the MLA system). (See Course Policies for guidelines on documentation and the submission of papers.)

C. PAPER II (2000-3000 words/8-11 typed double-spaced pages) is due in final form on 25 April. Paper II is a documented critical study analyzing the literary treatment of a clearly focused and very specific issue or manifestation of imperialism and/or inter-cultural encounter in two (or three) works of twentieth-century fiction written in English. One of the works studied must be and all may be chosen from those assigned for the course.

Be sure to focus your topic; you may take a cultural, political, or psychological approach, or you may approach theme through an examination of narrative technique. The paper's bibliography should include several carefully chosen secondary works (theory; historical or political background; essays or other "non-fiction" by the authors studied; and/or critical works).

A prospectus (250 words; typed or computer-generated) is due March 21. The prospectus should name the primary works to be discussed, and specify the approach and critical method. Indicate the reason for your choice of primary texts; name the most important secondary sources to be used. Please arrange a conference with me to discuss your research plans. (See Course Policies for details on presentation of papers.)

## ENGLISH 5006--COURSE POLICIES

Class attendance, punctuality, preparation, and participation are expected and required. Students are responsible for all material covered in class and all announcements or assignments made in class as well as for all assignments on the syllabus. Seminar participants are expected to complete the assigned reading punctually, to keep a class journal, to be prepared for in-class writing assignments, and to contribute actively and constructively to discussion. Seminar participation is an important component of the course grade, and attendance is requisite to participation. In addition to fulfilling specified assignments, graduate students are expected to work independently and to do outside reading related to the material of the course.

Oral Reports must be presented on the assigned date. Papers and other written work must be handed in on the date due. **BE SURE TO KEEP A COPY OF EVERY PAPER YOU HAND IN. IN THE CASE OF A MISSING PAPER, THE STUDENT IS RESPONSIBLE FOR SUPPLYING A COPY.**

**A NOTE ON THE PRESENTATION OF PAPERS:** Papers must be computer-generated (double-spaced) on heavy or medium-weight white 9 x 11 paper. Papers must be printed in clear, dark, letter-quality print on separate pages that are numbered and arranged in order. There should be adequate margins. Each paper must have a separate title sheet that includes the title of the paper, course title, instructor's name, student's name, and date of submission. Repeat the title at the top of the first page of text. Papers must be stapled or clipped.

**DOCUMENTATION:** Use the latest MLA system to cite both primary and secondary sources used in your papers. The system is fully explained and illustrated in the *MLA Handbook for Writers of Research Papers*. Each student should have access to a copy of the latest edition of the *MLA Handbook*. Remember that all electronically gathered materials must be carefully evaluated and documented as accurately as if they were print materials. For help with the latest conventions, consult materials in the Writing Center and with expert classmates. An important principle: downloading is not research. All information, insights, and ideas must be digested, transformed by your own thinking.

**ACADEMIC HONESTY:** All written work (papers, exams, tests, quizzes) must represent your own ideas and your own style. Downloading or copying the work of others constitutes plagiarism. Make sure that all of the written work you hand in is original and independent. Please make sure that you understand the meaning of plagiarism and the policy of the English Department:

*Any teacher who discovers an act of plagiarism--"the appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (Random House Dictionary of the English Language)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of the grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.*

**STUDENTS WITH DISABILITIES:** "If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible."

### English 5006 Grade Calculation

**Paper I--15%; Paper II (including Prospectus)--30%;**

**Preparation/Participation (including Oral Report on Articles and In-Class Writing)--30%;**

**Final Oral report--5%; Cumulative Final Exam--20%.**

**English 5006 is a writing-intensive course and written work is a substantial basis of evaluation. Participation is also an important component of the grade; attendance is required for participation.**

## ENGLISH 5006: IMPERIAL FICTION--TWO CHRONOLOGIES

### I. Order of Publication

RUDYARD KIPLING. "The Man Who Would Be King," 1890 & "Without Benefit of Clergy," 1891.

JOSEPH CONRAD. *HEART OF DARKNESS*. 1902 (Blackwood's serial 1899).

JOSEPH CONRAD. *LORD JIM*, 1899.

#### [World War I]

E.M. FORSTER. *A PASSAGE TO INDIA*, 1924 (Chapters I--VIII 1913).

T.E. LAWRENCE. *SEVEN PILLARS OF WISDOM*. 1922 (private); 1935.

EVELYN WAUGH. *BLACK MISCHIEF*. 1932.

GEORGE ORWELL. *BURMESE DAYS*. 1934.

JOYCE CARY, *MISTER JOHNSON* 1939.

#### [World War II]

GRAHAM GREENE. *THE HEART OF THE MATTER*. 1948.

GRAHAM GREENE. *THE QUIET AMERICAN*. 1956.

ANTHONY BURGESS. *THE LONG DAY WANES/THE MALAYAN TRILOGY*. 1956-59.

LAWRENCE DURRELL. *MOUNTOLIVE* 1958.

PAUL SCOTT, *THE JEWEL IN THE CROWN*. 1966. (*The Raj Quartet* 1966-7).

V.S. NAIPAUL. *THE MIMIC MEN*. 1967.

V.S. NAIPAUL. *A BEND IN THE RIVER*. 1979.

### II. Order of Historical Background

RUDYARD KIPLING. *The Man & Without Benefit*, 1890, 1891.

JOSEPH CONRAD. *HEART OF DARKNESS*. 1902 (Blackwood's serial 1899).

JOSEPH CONRAD. *LORD JIM*, 1899.

E.M. FORSTER. *A PASSAGE TO INDIA* 1924 (Chapters I--VIII 1913).

JOYCE CARY, *MISTER JOHNSON* 1939. (WWI)

T.E. LAWRENCE. *SEVEN PILLARS OF WISDOM*. 1922 (private); 1935. (WWI)

GEORGE ORWELL. *BURMESE DAYS*. 1934.

EVELYN WAUGH. *BLACK MISCHIEF*. 1932.

LAWRENCE DURRELL. *MOUNTOLIVE* 1958.

GRAHAM GREENE. *THE HEART OF THE MATTER* 1948. (WWII: 1941-43)

PAUL SCOTT, *THE JEWEL IN THE CROWN*. 1966. (WWII: 1942)

GRAHAM GREENE. *THE QUIET AMERICAN* 1956. (c. 1952)

ANTHONY BURGESS. *THE LONG DAY WANES/THE MALAYAN TRILOGY*. 1956-59.

V.S. NAIPAUL. *THE MIMIC MEN*. 1967.

V.S. NAIPAUL. *A BEND IN THE RIVER*. 1979. (1963-73)