

# Contemporary Literature - Video course

## COURSE OUTLINE

The course aims to study contemporary literature in all its diversity. It examines genres, the 21st century novel, contemporary innovations, postcolonial literatures, postmodern poetics, plays, and theories and techniques of contemporary drama.

Designed to develop advanced understanding of cultural, social, intellectual and aesthetic contexts, it allows students to engage with some of the most exciting writings of the post WWII era.

## COURSE DETAIL

Lecture No.	Topic
1	Defining the Postmodern
2	<i>The English Patient</i> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Life of Michael Ondaatje</li> </ul>
3	<i>The English Patient</i> <ul style="list-style-type: none"> <li>• The story</li> <li>• The text</li> </ul>
4	<i>The English Patient</i> <ul style="list-style-type: none"> <li>• Narrative</li> <li>• Themes &amp; style</li> </ul>
5	<i>The English Patient</i> <ul style="list-style-type: none"> <li>• Characterization</li> <li>• Conclusion</li> </ul>



NP-TEL

NPTEL

<http://nptel.iitm.ac.in>

## Humanities and Social Sciences

### Pre-requisites:

Familiarity with contemporary world literature.

### Additional Reading:

#### Selected literature

1. Calvino, Italo. *If On a Winter's Night a Traveller*, trans. William Weaver, London: Picador, 1982.
2. Conroy, Pat. *The Prince of Tides*. Boston: Houghton Mifflin Co., 1986.
3. Eco, Umberto. *The Name of the Rose*, trans. William Weaver. New York: Warner Books, 1984.
4. Garcia, Marquez. *One Hundred Years of Solitude*, trans. Gregory Rabassa. London: Picador, 1982.
5. Kundera, Milan. *The Unbearable Lightness of Being*, trans. Michael Henry Heim. London: Faber & Faber, 1989.
6. Lodge, David. *Small world: An Academic Romance*. Harmondsworth: Penguin Books, 1985.
7. Oz, Amos. *A Perfect Peace*. London: Vintage, 1993.
8. Rushdie, Salman. *The Moor's Last Sigh*. London: Vintage, 1996.
9. Sidhwa, Bapsi. *Cracking India*. Minneapolis: Milkweed Editions, 1991.
10. Stoppard, Tom. *Rosencrantz & Guildenstern are Dead*. New York, Grove Press, 1967.

#### Selected criticism

1. Ahmed, Aijaz. *In Theory: Classes, Nations, Literatures*. *Postcolonial Criticism*. Eds. Gilbert et al. Edinburgh: Longman, 1997.
2. Anderson, Benedict. *Imagined Communities*. London: Verso, 2006.
3. Ashcroft, Bill, et al. *The Empire writes back*. 2nd edition. London: Routledge, 1989.
4. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*, trans. Caryl Emerson & Michael Holquist. Austin: Texas University Press, 1981.
5. Bentley, Eric. *The Theory of the Modern Stage*. London: Penguin, 1968.

6	Introduction to Drama
7	<i>The Dumb Waiter</i> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Harold Pinter: Life &amp; works</li> </ul>
8	<i>The Dumb Waiter</i> <ul style="list-style-type: none"> <li>• The story</li> <li>• The text</li> </ul>
9	<i>The Dumb Waiter</i> <ul style="list-style-type: none"> <li>• Narrative</li> <li>• Themes &amp; style</li> </ul>
10	<i>The Fall</i> <ul style="list-style-type: none"> <li>• Life of Albert Camus</li> </ul>
11	<i>The Fall</i> <ul style="list-style-type: none"> <li>• Story</li> <li>• Text</li> </ul>
12	<i>The Fall</i> <ul style="list-style-type: none"> <li>• Narrative</li> <li>• Themes &amp; style</li> <li>• Characterization</li> <li>• Conclusion</li> </ul>
13	Introduction to Short Story <ul style="list-style-type: none"> <li>• Salman Rushdie's <i>The Firebird</i></li> </ul>
14	Introduction to Short Story <ul style="list-style-type: none"> <li>• Hanif Kureishi's <i>A Meeting, at Last</i></li> </ul>
15	<i>Six Degrees of Separation</i> <ul style="list-style-type: none"> <li>• Life &amp; times of John Guarre</li> <li>• Influences</li> </ul>
16	<i>Six Degrees of</i>

6. Bigsby, Christopher. *The Cambridge Companion to Modern American Culture*. Cambridge: CUP, 2006.
7. Bradbury, Malcolm. *The Novel Today: Contemporary Writers on Modern Fiction*. London: Fontana Press, 1990.
8. Cohan, Steven and Shires, Linda M (eds). *Telling Stories: A Theoretical Analysis of Narrative Fiction*. New York: Routledge, 1988.
9. Currie, Mark (ed). *Metafiction*. London: Longman, 1995.
10. Gandhi, Leela. *Postcolonial Theory*. Edinburgh: Edinburgh University Press, 1998.
11. Genette, Gerard. *Narrative Discourse: An Essay in Method*, trans. Jane E. Lewin. Ithaca: Cornell University Press, 1980.
12. Lodge, David (ed). *Modern Criticism and Theory: A Reader*. Essex: Pearson Education Ltd., 1988.
13. McHale, Brian. *Postmodernist Fiction*. London: Methuen, 1987.
14. Ricoeur, Paul. "Narrative Time". *Critical Inquiry* 7, 1: 169-190, 1980.
15. Rushdie, Salman. *Imaginary Homelands*. London: Granta, 1992.
16. Walder, Dennis. *Post-Colonial Literatures in English: History, Language, Theory*. Oxford: Blackwell, 1998.

#### Hyperlinks:

1. <http://elab.eserver.org/hfl0256.html>
2. <http://www.english.emory.edu/Bahri/Novel.html>
3. [http://www.nobleworld.biz/images/Abu\\_Baker5.pdf](http://www.nobleworld.biz/images/Abu_Baker5.pdf)
4. [http://findarticles.com/p/articles/mi\\_6986/is\\_1-2\\_5/ai\\_n28532800/](http://findarticles.com/p/articles/mi_6986/is_1-2_5/ai_n28532800/)
5. <http://www.english.emory.edu/Bahri/Sidhwa.html>
6. <http://www.ianmcewan.com/bib/articles/chetrinescu.html>
7. <http://academic.brooklyn.cuny.edu/english/melani/cs6/tan.html>
8. <http://www.geocities.com/Athens/Sparta/6997/mosaic.html>
9. <http://www.enotes.com/six-degrees>
10. <http://www.levity.com/corduroy/stoppard.htm>
11. <http://www.guardian.co.uk/books/2006/aug/26/featuresreviews.guardianreview17>
12. <http://culturatti.com/2006/09/22/bringing-iran-to-the-west-marjane-satrapis-persepolis/>

#### Coordinators:

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	<p><i>Separation</i></p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Story</li> </ul>
17	<p><i>Six Degrees of Separation</i></p> <ul style="list-style-type: none"> <li>• Themes</li> <li>• Techniques</li> </ul>
18	<p><i>Contd...</i></p>
19	<p><i>Six Degrees of Separation</i></p> <ul style="list-style-type: none"> <li>• Conclusion</li> </ul>
20	<p><i>Clara</i></p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Life of Arthur Miller</li> </ul>
21	<p><i>Clara</i></p> <ul style="list-style-type: none"> <li>• Story</li> <li>• Text</li> </ul>
22	<p><i>Clara</i></p> <ul style="list-style-type: none"> <li>• Narrative</li> <li>• Themes &amp; style</li> <li>• Characterization</li> <li>• Conclusion</li> </ul>
23	<p>Asian-American Literature</p> <ul style="list-style-type: none"> <li>• Introduction</li> </ul>
24	<p>Asian-American Literature</p>
25	<p>Amy Tan's <i>The Joy Luck Club</i></p>
26	<p><i>Contd...</i></p>
27	<p><i>Dogg's Hamlet, Cahoot's Macbeth</i></p> <ul style="list-style-type: none"> <li>• Life of Tom Stoppard</li> <li>• Stoppard's Influences</li> </ul>

28	<p><i>Dogg's Hamlet, Cahoot's Macbeth</i></p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Story</li> </ul>	
29	<p><i>Dogg's Hamlet, Cahoot's Macbeth</i></p> <ul style="list-style-type: none"> <li>• Themes</li> <li>• Techniques</li> </ul>	
30	Contd....	
31	<p><i>Dogg's Hamlet, Cahoot's Macbeth</i></p> <ul style="list-style-type: none"> <li>• Characterization</li> <li>• Conclusion</li> </ul>	
32	<p><i>The Remains of the Day</i></p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Life of Kazuo Ishiguro</li> </ul>	
33	<p><i>The Remains of the Day</i></p> <ul style="list-style-type: none"> <li>• The story</li> <li>• The text</li> </ul>	
34	<p><i>The Remains of the Day</i></p> <ul style="list-style-type: none"> <li>• Themes</li> <li>• Techniques</li> </ul>	
35	<p><i>The Remains of the Day</i></p> <ul style="list-style-type: none"> <li>• Characterization</li> <li>• Conclusion</li> </ul>	
36	<p><i>Nagamandala</i></p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Life of Girish Karnad</li> </ul>	
37	<p><i>Nagamandala</i></p> <ul style="list-style-type: none"> <li>• Story</li> <li>• Text</li> </ul>	

38	<p><i>Nagamandala</i></p> <ul style="list-style-type: none"> <li>• Conclusion</li> </ul>
39	<p><i>Selected Poems:</i></p> <ul style="list-style-type: none"> <li>• Introduction to Poetry</li> </ul> <p><i>Philip Larkin: Ambulances</i>  <i>Pablo Neruda: Ode to Clothes</i>  <i>Adrienne Rich: Rape and Amnesia</i>  <i>Ted Hughes: The Thought Fox</i>  <i>Michael Ondaatje: Application for a Driving License</i></p>
40	<p><i>Maya Angelou</i></p> <ul style="list-style-type: none"> <li>• Life and works</li> <li>• <i>On the Pulse of the Morning</i></li> <li>• Themes &amp; style</li> </ul>

#### References:

1. Camus, Albert. *The Fall*. London: Penguin, 1963.
2. Guare, John. *Six Degrees of Separation*. New York: Vintage, 1994.
3. Ishiguro, Kazuo. *The Remains of the Day*. New York: Vintage, 1993.
4. Karnad, Girish. *Nagamandala*. New Delhi: OUP, 1990.
5. Kureishi, Hanif. *A Meeting, At Last*. In *Telling Tales*. Nadine Gordimer (ed). London: Bloomsbury, 2004.
6. Miller, Arthur. *Clara*. In *Plays: Four*. London: Methuen, 1981.
7. Ondaatje, Michael. *The English Patient*. London: Picador, 1992.
8. Pinter, Harold. *The Dumb Waiter*. In *Complete Works of Harold Pinter*. Vol 1. New York: Grove, 1994.
9. Rushdie, Salman. *Firebird*. In *Telling Tales*.
10. Stoppard, Tom. *Dogg*, *Hamlet*, *Cahoot*, *Macbeth*. London: Faber & Faber,

1980.

11. Tan, Amy. *The Joy Luck Club*. New York: Vintage, 1998.