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# CURRICULUM

## **Modernism: Colonizer and Colonized** Comparative Literature

### *Introduction*

Together we will explore and connect the high modernist irony of writers like Conrad, Forster or Eliot to the experience of imperialism. In many of these texts the imperial observer encounters the "darkness" of the colonies, only to experience an ironic return to the "wasteland" at home. We will investigate the connections between imaginative representations of colonizer and colonized, and apocalyptic figurations of the "wasteland" of metropolitan culture. Possible arguments include the experience that Imperialism had a pervasive impact on modernist culture, influencing – for better or worse – a full mode of context and representation.

We will critically examine the connections between aesthetic experimentation, psychic fragmentation and cultural disintegration, as well as the theme of exile. We will argue that writers most readily associated with the innovations of literary modernism were, like others, working as exiles. By expanding the notion of exile to include internal or symbolic exile we will include "marginal" figures who also chose aesthetic strategies of resistance and subversion. As Joyce said of *Finnegans Wake* "Je suis au bout d'Anglais."

### *(Selected Reading List)*

## I. WORLDLY RELATIONS

Butler, Samuel, *The Way of All Flesh* (1903)  
Gissing, George, *New Grubb Street* (1891), *The Spoils of Poynton* (1897)  
Doyle, Arthur Conan, *The Adventures of Sherlock Holmes* (1892)  
Wells, H.G., *The Time Machine* (1895)  
Galsworthy, John, *The Man of Property* (1906), *Tono Bungay* (1909),  
Beerbohm, Max, *Seven Men* (1919)  
Ford, Ford Madox, *The Good Soldier* (1919), *Parade's End* (1924-28)  
Forster, E.M., *Howards End* (1910)  
Lawrence, D.H., *Sons and Lovers* (1913)  
Maugham, W.Somerset, *Of Human Bondage* (1915)  
Graves, Robert, *Goodbye To All That* (1929)

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## II. EMPIRE AND IRONY

Conrad, Joseph, *Lord Jim* (1900), *Heart of Darkness* (1902)  
Kipling, Rudyard, *Kim* (1901), *The Secret Agent* (1907), and selected Poetry & Stories  
Lawrence, T.E., *Seven Pillars of Wisdom* (1919-35)  
Forster, E.M., *A Passage to India* (1924)  
Eliot, T.S., *The Wasteland* and selected Poetry (1922)  
Lawrence, D.H., *Studies in Classic American Literature* (1923)  
Orwell, George, *Burmese Days* (1934), *1984* (1949), and selected Prose  
Warner, Rex, *The Aerodrome* (1943)  
Greene, Graham, *The Heart of the Matter* (1948), *The Quiet American* (1955)  
Burgess, Anthony, *The Malayan Trilogy* (1956-59)  
Rhys, Jean, *The Wide Sargasso Sea* (1966)  
Naipaul, V.S., *A Bend in the River* (1979)

## III. EXPERIMENTS IN EXILE

Wilde, Oscar, *The Picture of Dorian Gray* (1890), "The Decay of Lying" (1891), "The Soul of Man Under Socialism" (1891)  
Joyce, James, *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1914-15), *Ulysses* (1922), — *Finnegans Wake* (selections) (1939)  
Shaw, G.B., *Major Barbara* (1905), *Heartbreak House* (1919) — selected Prefaces  
Woolf, Virginia, *Mrs. Dalloway* (1925), *To The Lighthouse* (1927)  
Auden, W.H. — selected Poetry  
Barnes, Djuna, *Nightwood* (1936)  
Cary, Joyce, *The Horse's Mouth* (1944)  
Peake, Mervyn, *Titus Groan* (1946)  
Lowry, Malcolm, *Under the Volcano* (1947)  
Beckett, Samuel, *Trilogy* (1951-60), *Waiting for Godot* (1955), *Krapp's Last Tape* (1958)  
Burgess, Anthony, *A Clockwork Orange* (1962)  
Stoppard, Tom, *Travesties* (1974)  
Rushdie, Salman, *Midnight's Children* (1981)