

The University of Jordan  
Faculty of Foreign Languages  
Department of English Language and Literature

### **Course Description:**

This course is based on the analytical study of examples from the works of some of the best-known twentieth century novelists such as Fitzgerald, Hemingway, Faulkner, Salinger, Capote, Ellison, Baldwin, Pynchon and Morrison among the Americans, Conrad, Forster, Joyce, Golding, Woolf, Amis and Lessing among the British and Mann, Kafka, Proust, Malraux, Gorky, Solzhenitsyn, Gordimer and Marquez, among the others.

**Course Learning Outcomes:** On finishing the course, students are expected to

1. have gained a thorough grounding in the key concepts of modernism, modernity and the contemporary,
2. have been introduced to key texts and paradigms that shape our conception of the novel from the early twentieth century to the present,
3. be able to analyse the historical transformations of the British and American novel from 1945, using the contexts of post-war reconstruction, decolonisation, the fate of avant-garde art, and theories of postmodernity and globalisation. The emergence of international literary paradigms during the twentieth century is reflected in the choice of texts from British, American and other contexts,
4. be familiar with fiction on its own terms – as narrative, voice, style, metaphor, and symbol,
5. to appreciate the specificity of the novel's textual strategies and literary qualities, such as realism, satire, fantasy, metafiction, etc.

### **Course Content:**

#### Novels:

1. *A Passage to India* by E.M. Forster
2. *The Sun Also Rises* by Ernest Hemingway
3. *Steppenwolf* by Hermann Hesse
4. *One Hundred Years of Solitude* by Gabriel García Márquez
5. *Black Dogs* by Ian McEwan
6. *Extremely Loud and Incredibly Close* by Jonathan Safran Foer

### **References:**

#### Primary critical sources:

Virginia Woolf, "Modern Fiction"  
D.H. Lawrence, "Why the Novel Matters"  
Georg Lukács, *The Theory of the Novel*  
Edward Said, *Orientalism*

#### Secondary critical sources:

Marguerite Alexander, *Flights from Realism: Themes and Strategies in Postmodernist British and American Fiction* (London: Edward Arnold, 1990)

Jesse Matz, *The Modern Novel: A Short Introduction* (pp 78-145) (London: Blackwell, 2004)

Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988)

David Lodge, ed., *20<sup>th</sup> Century Literary Criticism: A Reader* (London: Longman, 1972)

-----, *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature* (London: Edward Arnold, 1977)

Priya Joshi, *In Another Country : Colonialism, Culture, and the English Novel in India* (Columbia UP, 2002)

Jeremy Green, *Late Postmodernism : American Fiction at the Millennium* (Macmillan 2005)

Gordon Hunter, *What America Read : Taste, Class, and the Novel, 1920-1960* (University of North Carolina Press, 2009)

Efraín Kristal, ed., *The Cambridge Companion to the Latin American Novel* (Cambridge Companions to Literature) (Cambridge UP, 2005)

Samuel S. Cohen, *After the End of History: American Fiction in the 1990s* (Iowa UP, 2009)

Jeffrey Williams, *Theory & the Novel: Narrative Reflexivity in the British Tradition* (Cambridge UP, 1999)

**Course Requirements:**

1. A research paper of 4000 words 20 %
2. Presentation and participation 10%
3. First exam 30%
4. Final exam 40%