

Novel Syllabus

An MA Course

Lecturer: Zakarya Bezdoode

February 2022

Weeks I and II

From Modernism to Contemporary Fiction

Key Concepts of Contemporary Fiction (Reality, History and Narration, Identity, Nationality and Multiculturalism, Gender, Time, Politics, Metalanguage and Metafiction, Intertextuality)

Jago Morrison's *Contemporary Fiction*

Brian McHale's *Postmodernist Fiction*

Peter Childs' *Contemporary Novelists*

Week III

Martin Amis's *Night Train*

Week IV

Toni Morrison's *Beloved*

Week V

J.M. Coetzee's *Disgrace*

Week VI

E.L. Doctorow's *Ragtime*

Week VII

Andre Brink's *Imaginations of Sand*

Week VIII

Ian McEwan's *Child in Time*

Week IX

Paul Auster's *New York Trilogy*

Week X

Nadine Gordimer's *Pick-Up*

Week XI

Margaret Atwood's *Oryx and Crake*

Week XII

Ursula Le Guin's *The Left Hand of Darkness*

Further Reading:

James Acheson and Sarah C.E. Ross, *The Contemporary British Novel*

James Acheson, *The British and Irish Novel Since 1960*

Steven Conner, *The English Novel in History 1950-1995*

Graham Allen, *Intertextuality*

Terence Hawkes, *Metafiction: The Theory and Practice of Self-conscious Fiction*

Brian W. Shaffer, *Reading the Novel in English 1950-2000*

Jean F. Lyotard's *A Report on Postmodern Condition*

Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism*

David Lodge, *The Art of Fiction*

Ihab Hasan, *The Postmodern Turn: Essays in Postmodern Theory and Culture*

Homi Bhabha, *Nation and Narration* ("Dissemination...")

James F. English, *A Concise Companion to Contemporary British Fiction*

Michael Greaney, *Contemporary Fiction and the Uses of Theory: The Novel from Structuralism to Postmodernism*

Andre Brink, *The Novel*