

**Junior Tutorial**  
**Spring 2019**  
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## **Victorian Literature and the British Empire**



*Imperial Federation: Map Showing the Extent of the British Empire in 1886.*

### **Course description:**

By the time Queen Victoria died in 1901, the British Empire was the largest in the world, encompassing more than four hundred million people. Over the previous half-century, Britain had pursued an aggressively imperialist agenda that was both defended and criticised on economic, political, religious and moral grounds. This course looks at the way that the British Empire shaped Victorian literature, and the way that literature shaped ideas about and practices within the Empire. Around half the texts in this course focus on literature set in, written in or influenced by India, the “jewel in the crown” of the British Empire, but other texts we will read are shaped by countries including Jamaica, Australia and South Africa. Some of the authors on this syllabus experienced the Empire only from within Britain, never going to its territories themselves, while others were more directly implicated in the imperialist project. Krupabai Sathianadhan, meanwhile, the first female Indian novelist to write in English, never went to England, but nevertheless received a religious and intellectual education shaped by British culture, an experience that she interrogates in her semi-autobiographical novel. Alongside nineteenth-century novelists, poets, essayists and critics, we will read a wide range of twentieth and twenty-first-century criticism that engages with ideas of nationhood, colonialism, race and gender.

## **Tutorial goals:**

This tutorial will build towards students writing a 20-25pp paper at the end of the semester, exploring a research question that they have developed through their reading of literature and criticism relating to the British Empire and colonialism. The tutorial aims to enable students to understand the novels they read in their historical and literary contexts, and to introduce them to a variety of theoretical approaches, such as postcolonial, feminist and thing theory. It will prepare students to use these theoretical approaches—and others—in their further study of literary texts.

More generally, the tutorial will introduce students to the practice of scholarly writing at an upper-division level, guiding them through the process of designing a research question, developing an annotated bibliography, putting secondary criticism in dialogue with their own ideas and making a critical intervention.

## **Assignments and grade breakdown:**

- Response Paper (Week Two, 2 pages, ungraded): Summarise the arguments of two of the critical sources we've read so far
- Short Paper (Week Five, 4-6 pages, 10%): Write a paper on one of the texts we've read so far, engaging with one or more of the secondary sources, and at least one source of your own finding
- Prospectus and annotated bibliography (Week Eight, 2-page prospectus, 10 sources, 15%)
- Presentation and first pages (Week Ten, 10%): Each student will give a 10-15 minute presentation on an item that relates to their final paper and turn in 5 pages of writing for group workshopping
- Full draft of final paper (Week Eleven, 10%)
- Final paper (Due at the end of reading period, 40%)

The success of the tutorial will depend hugely on students' dedication to keeping up with the reading and engaging enthusiastically with the material and with one another. Students may be asked to present in class on the criticism we read or to submit questions/topics for discussion in advance of our weekly meetings. Participation comprises 15% of the final grade, and includes participation in the general meetings marked on the syllabus.

**NB Passing this course requires submission of the final essay.**

## **Readings:**

- "The South-Sea House", "Old China" by Charles Lamb (1823)
- "Shall We Retain Our Colonies" (1851), "Why Are Women Redundant?" (1869) by W.R. Greg
- *Jane Eyre* by Charlotte Bronte (1847)\*
- *Rubaiyat of Omar Khayyam*, translated by Edward FitzGerald (1859)\*
- *Lady Audley's Secret* by Mary Elizabeth Braddon (1862)\*
- *The Moonstone* by Wilkie Collins (1868)\*
- *She* by H. Rider Haggard (1887)
- *The Sign of Four* by Arthur Conan Doyle (1890) or *The Secret Garden* by Frances Hodgson Burnett (1911)
- *Saguna: A Story of Native Christian Life* by Krupabai Sathianadhan (1892)

- *The Barrack-Room Ballads* (selections), “The White Man’s Burden” (1899), “Recessional” (1897), “To the City of Bombay” (1896), “The Man Who Would Be King” (1888), “If” (1910) and *The Jungle Book* (selections) (1894) by Rudyard Kipling
- *Hobson Jobson: A Glossary of Colloquial Anglo-Indian Words and Phrases, and of Kindred Terms, Etymological, Historical, Geographical and Discursive* (1886) by Henry Yule and A.C. Burnell\*

\* indicates that I would like you to use particular editions of these texts. I will be in touch to let you know which editions we will use well in advance of the beginning of the semester.

When secondary texts are not very easily available online, I will provide you with PDFs of the relevant passages. I will also provide you with PDFs of some of the shorter primary texts.

I’m happy to alter the readings according to your interests and/or previous reading experience. I’m especially happy to swap in other novels by the same writers, provided they relate to the subject of empire (e.g we could replace *The Jungle Book* stories with *Kim*, or *She* with *King Solomon’s Mines*), or to add in works relating to countries that don’t currently appear on the syllabus. Please let me know if there’s anything you’d particularly like to read!

## SCHEDULE

### 1/25 Week One: Writing and Theorising Nation and Empire

“The South-Sea House”, “Old China” by Charles Lamb (1823)

“Shall We Retain Our Colonies?” by W.R. Greg (1851)

“The White Man’s Burden”, “Recessional” (1897), “To the City of Bombay” (1896), “The Man Who Would Be King” (1888), “If” (1910) by Rudyard Kipling

- *Culture and Imperialism* by Edward Said (excerpts)
- *Imagined Communities* by Benedict Anderson (excerpts)
- *The Location of Culture* by Homi Bhabha (excerpts)
- “Is the Post- in Postmodernism the Post- in Postcolonial?” by Kwame Anthony Appiah, *Critical Inquiry*, Vol. 17, No. 2 (Winter, 1991), pp.336-57
- *Imperial Sceptics: British Critics of Empire, 1850-1920* by Gregory Claeys (excerpts)

**\*\*General Meeting 1: Program Welcome and Overview, date TBD\*\***

### 2/1 Week Two: Jamaica

*Jane Eyre* by Charlotte Bronte (1847)

- Feminist theory: *The Madwoman in the Attic* by Sandra M. Gilbert and Susan Gubar (Chapter 10, “A Dialogue of Self and Soul: Plain Jane’s Progress”)

- Feminist postcolonial theory: “Three Women’s Texts and a Critique of Imperialism” by Gayatri Spivak, *Critical Inquiry*, Vol. 12, No. 1, "Race," Writing, and Difference (Autumn, 1985), pp. 243-61 (excerpts)

## **2/8 Week Three: Jamaica (cont.), Madeira, India Part I**

*Jane Eyre* by Charlotte Bronte (1847) (excerpts)

- Thing theory: *The Ideas in Things: Fugitive Meaning in the Victorian Novel* by Elaine Freedgood (Introduction (excerpts) and Ch.1, “Souvenirs of Sadism: Mahogany Furniture, Deforestation, and Slavery in *Jane Eyre*”)

## **2/15 Week Four: Australia**

*Lady Audley’s Secret* by Mary Elizabeth Braddon (1862)

“Why Are Women Redundant?” by W.R. Greg

- Spatial theory: *The Bigamy Plot* by Maia McAleavey (Ch.5, “Colonial Return: *Pendennis* and *Lady Audley’s Secret*”)

**\*\*This week I will hold individual meetings with you so we can talk about how the course is going so far and also your short paper, due in week 5.\*\***

**\*\*Library visit\*\***

## **2/22 Week Five: South Africa**

*She* by H. Rider Haggard (1887)

- Feminist postcolonial theory: *New Woman and Colonial Adventure Fiction in Victorian Britain: Gender, Genre and Empire* by LeeAnne Richardson (excerpts)
- Economic criticism: *A Tale of Two Capitalisms* by Supriya Rajan (excerpts)

**\*\*General Meeting 2: Seniors Tell All, date TBD\*\***

## **3/1 Week Six: India Part II**

*The Barrack-Room Ballads* (selections) (1892) and *The Jungle Book* (selections) (1894) by Rudyard Kipling

*Hobson Jobson: A Glossary of Colloquial Anglo-Indian Words and Phrases, and of Kindred Terms, Etymological, Historical, Geographical and Discursive* by Henry Yule and A.C. Burnell (1886)

- Poetics: “Rudyard Kipling Plays the Empire” by Peter Howarth in *The Oxford Handbook of Victorian Poetry*, edited by Matthew Bevis
- Historical poetics: “‘Imperfectly Civilized’: Ballads, Nations, and Histories of Form” by Meredith Martin, *ELH*, 82.2 (Summer 2015): 345-63

### **3/8 Week Seven: India Part III**

*The Moonstone* by Wilkie Collins (1868)

- Disability Studies: “Representations of the Abnormal Body in the Moonstone” by Mark Mossman, *Victorian Literature and Culture*, 37.2 (September 2009), 483-500

**\*\*Spring Break\*\***

### **3/22 Week Eight: India Part III (cont.)**

*The Moonstone* by Wilkie Collins (1868)

This week we’ll be looking at a selection of introductions and first paragraphs of academic texts and discussing different models for your own papers.

**\*\*Visit to Houghton to look at the items from Harvard Library’s special collections\*\***

### **3/29 Week Nine: India Part IV**

*Saguna: A Story of Native Christian Life* by Krupabai Sathianadhan (1892)

- Book history: *In Another Country* by Priya Joshi (excerpts)

### **4/5 Week Ten: Persia (and Orientalism)**

*Rubaiyat of Omar Khayyam*, translated by Edward FitzGerald (1859)

- Postcolonial theory: *Orientalism* by Edward Said (excerpts)

This week, we will be workshopping and presenting. Each student will have circulated around 5 pages of their writing in advance of the class for the other students to read and workshop. Each student will also give a 10-15 minute presentation on an item of their choosing. This item should be something that relates to their final paper.

### **4/12 Week Eleven: India Part V**

*The Sign of Four* by Arthur Conan Doyle

- Historicism: “Performing the Imperial Subject: the Ethics of Cocaine in Arthur Conan Doyle’s *The Sign of Four*” by Benjamin D. O’Dell, *The Journal of Popular Culture*, 45.5 (2012), 979-99
- Genre criticism: “The Fingerprint of the Foreigner: Colonizing the Criminal Body in 1890s Detective Fiction and Criminal Anthropology” by Ronald R. Thomas, *Victorian Literature and Culture*, *ELH*, 61.3 (Fall 1994), 655-79

or

*The Secret Garden* by Frances Hodgson Burnett (1911)

- Historicism: “The Garden and the Jungle”: Burnett, Kipling and the Nature of Imperial Childhood” by Mary Goodwin, *Children’s Literature in Education*, 2011, 42(2), 105-17

#### **4/19 Week Twelve:**

**\*\*Draft workshop\*\***

Please come to class having read your classmates’ drafts, and prepared to discuss them.

#### **4/26 Week Thirteen: After Empire**

This week, students will choose to read a work published after 1947 (the date of Indian Independence). Some suggestions include: *The Jewel in the Crown* (Paul Scott), *Heat and Dust* (Ruth Praver Jhabvala), *The Shadow Lines* (Amitav Ghosh), *The God of Small Things* (Arundhati Roy), *Things Fall Apart* (Chinua Achebe), *Every Day is for the Thief* (Teju Cole), *Americanah* (Chimamanda Ngozi Adichie), *Annie John* (Jamaica Kincaid), *A Small Place* (Jamaica Kincaid), *The Swan Book* (Alexis Wright), selected stories by Nadine Gordimer.

**\*\*FINAL PAPER DUE END OF READING PERIOD, DATE TBD\*\***

**\*\*Junior tutorial student conference, date TBD\*\***

## **POLICIES**

### **Academic Honesty:**

Plagiarism is the use of another person’s ideas or writing without giving them proper credit.

Consequences of plagiarism can range from failure on the paper to dismissal from the course to even more serious actions. You are responsible for familiarizing yourself with Harvard FAS’s Honor Code:

*Members of the Harvard College community commit themselves to producing academic work of integrity – that is, work that adheres to the scholarly and intellectual standards of accurate attribution of sources, appropriate collection and use of data, and transparent acknowledgement of the contribution of others to their ideas, discoveries, interpretations, and conclusions. Cheating on exams or problem sets, plagiarizing or misrepresenting the ideas or language of someone else as one’s own, falsifying data, or any other instance of academic dishonesty violates the standards of our community, as well as the standards of the wider world of learning and affairs.*

**Collaboration:**

You are absolutely encouraged to talk with other students about the course and its readings, and to read each other's work. In individual assignments, academic collaboration and external sources should be always cited.

**Attendance:**

Your attendance in tutorial is vital to your own success as well as to the success of the class as a whole; so is your attendance in Junior Tutorial General Meetings and at other required events. You have one "free" tutorial absence to be used in case of sickness, travel, etc., with no explanation necessary (although advance notice is always appreciated!). Missing more than one class (without a medical note) will decrease your participation grade, and excessive absence could result in failing the course. If you have extenuating circumstances, you should communicate with me in a timely manner so that we can discuss how to deal with it.

**Due Dates:**

Unless otherwise specified, assignments are due by 5pm on the day before our meeting. Please submit a hard copy of all assignments to my mailbox.

**Extensions:**

Short extensions may be granted in some circumstances, but should be requested 48 hours in advance.

**Email:**

Outside our meetings, I'll communicate with you primarily through email. You are responsible for checking your email on a daily basis. If you have a question that you need to ask me by email, be sure to give me at least 24 hours. Also, please let me know if you'd like to use a non-Harvard email address.

**Office hours:**

Come and see me!

**Accommodations for students with disabilities:**

You are encouraged to request accommodation as soon as possible from the Accessible Education Office (AEO). Here's their line on it:

*Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the professor by the end of the second week of the term... Failure to do so may result in the Course Head's inability to respond in a timely manner. All discussions will remain confidential, although Faculty are invited to contact AEO to discuss appropriate implementation.*