

Rae Yan

Office Hours: R 10:30-12:30pm & by appt. (please email)

Office: Turlington 4332

Email: raeyan@ufl.edu

ENL6256

Spring 2020

W 3-5 (9:35am - 12:50pm)

TUR 4112

Worldly Victorians



Turner, J. M. W. "The Fighting Temeraire." c1839. Courtesy of the National Gallery, London.

In 2005, *Victorian Studies* published a number of papers from the second annual conference of the North American Victorian Studies Association in a special issue (vol. 46, no. 2, Winter, 2005) that asked the question: "Why Victorian?" As Amanda Anderson acutely noted in her contribution "Victorian Studies and the Two Modernities," the use of the term "Victorian" "remains anachronistically wedded to the person of the queen" while still "indicat[ing] the primacy of history, as well as the notion of a unified era, which allows for an assumable social totality or unified culture." Kate Flint's response to Anderson and the other scholars contemplating the term "Victorian" was to posit the prospect that "Victorian" had "outgrown its usefulness" as a term.

Over this semester, we will consider what it means to be studying Victorian literature (still!) some 15 years after the "Why Victorian?" issue. Notably, since 2005, Victorianist critical work has drastically reconfigured what can and should be included as Victorian literature by arguing for the significance of more worldly Victorian perspectives and exploring the possibilities of Victorian cosmopolitanism, internationalism, globalism, planetarity, transnationalism, and world literature. At the heart of such field-redefining expansion remains a series of questions about reimagining the study and teaching of Victorian literature to reflect a much broader view of the world of the Victorians. How should we engage with such reimagining? What terms should we

be focusing on? What texts help us understand this “Victorian” era? This course will explore such questions by looking at narratives of worldly Victorians, broadly conceived.

Primary Materials

Primary Works

- Charlotte Brontë, *Jane Eyre* (1847), Penguin
- Jean Rhys, *Wide Sargasso Sea* (1966), Norton
- Seacole, Mary. *Wonderful Adventures of Mrs. Seacole in Many Lands* (1857), Penguin
- Elizabeth Gaskell, *Cranford* (1853), Oxford
- Mitra Dinabandhu, *Nil-Darpan, or, The Indigo Planting Mirror: A Drama* (1861), digital Archive.org edition
 - o <https://archive.org/details/nildarpanorindig00mitriala/page/n5>
- Edward Bulwer Lytton, *The Coming Race* (1871), Broadview (ed. Peter Sinnema)
- Anthony Trollope, *The Way We Live Now* (1875), Oxford
- George Meredith, *The Egoist* (1879), Penguin
- Flora Annie Steel, *On the Face of the Waters* (1897), digital Archive.org edition
 - o <https://archive.org/details/onfacewaters01steegoog/page/n6>
- Fakir Mohan Senapati, *Six Acres and a Third* (1897-1899 / 1902), University of California

Expect on average between 300-450 pages of primary text fiction/non-fiction reading and 50-75 pages of literary criticism or theory per week. Literary critical readings for this course will be supplied to you as either a link or a PDF in Canvas Course Reserves and/or Files.

Assignments

I. Primary Text Presentation and Discussion Leading (20% of grade, twice per semester, 15 minutes of presentation, 3 questions)

For primary text presentations, you will need to do 3 things: (1) *create a visual aid*, such as a PowerPoint or handout of 1 to 2 pages, to help you (2) *deliver a presentation of 15 minutes* providing context about the primary text/s for the week, and then (3) *provide 3 discussion questions* that help us advance our reading of the text. As you prepare your presentation, ask yourself: what author biographical or historical context, key ideas, character sketches, topics of interest, etc., might be important to keep in mind about the primary text/s at hand? (You should also think of the presentation or reading aid as having a secondary purpose: an opportunity to prepare for future exams or teaching.) Your discussion questions should help us in creating interpretations of the text and you will be in charge of leading the discussion on your questions during open discussion. For discussion questions, you may want to direct our attention to specific passages or try to tie in a concept from the secondary readings with the text.

Post your completed visual aid and discussion questions to the appropriate thread in Canvas Discussions by 11:59pm the Tuesday nights before your presentation days.

II. Secondary Reading Annotation (20% of grade, 2 per semester, 300-500 words, 5-10 minutes of informal presentation)

For the secondary reading annotations, you will sign up to write an annotation of 300-500 words for 2 of the secondary readings we complete this semester. The annotation should provide a summary of the text's central ideas, analysis of a few significant quotes (with page citation) as relevant, and some reflections or thoughts about how to use the reading in the context of our course. During class, you will provide some brief comments about your annotation.

Post your completed annotation to Canvas Discussions by 11:59pm the Tuesday nights before your presentation days.

III. Guide to a Peer-Reviewed Journal (10% of grade, 1-2 pages, 10 minutes of informal presentation)

Create a guide of 1-2 pages to a peer-reviewed journal from the approved list as a Word document handout. In your guide, you must (1) outline the important information a possible contributor would need to know based on data from the MLA Directory of Periodicals and (2) discuss topical, organizational, and professional trends in the journal's publications from the past 2-3 years. During class, prepare to give a 10-minute informal presentation about the journal and prepare to answer any questions that might come up about your journal of choice.

You should endeavor to answer questions such as:

- What is the journal's history? What was the impetus of its creation and where did it form?
- What is the journal's current mission and focus?
- Who are the current editors? Who do you contact and what is their contact information?
- How often does the journal publish per year? Are there special issues?
- What and how large is the journal's audience?
- What is the journal's acceptance rate?
- How long does it take to process articles?
- Is there a specific format for articles? Length? Citation preference? Organizational schema?
- Who publishes in the journal? Professors? Grad students? What kinds of scholars?
- Are there any trends in authors, texts, or subjects that get written about the most?

Post your guide as a Word document to the appropriate thread in Canvas Discussions by 11:59pm on Tuesday, January 28th.

IV. Conference Paper Proposal (10% of final grade, maximum 300 words)

Write a 250-300 word proposal for a conference paper about a text from our course on the subject of your choice for your upcoming conference paper assignment. Provide a brief bio of 50 words to go with your abstract as if you were going to submit to a conference. You can examine the guide provided by Karen Kelski on her blog *The Professor Is In* to help you shape your abstract: <https://theprofessorisin.com/2011/07/12/how-today-how-to-write-a-paper-abstract/>.

Submit a draft of your conference paper proposal to Canvas Discussions by 11:59pm on Tuesday, March 24th. Email me your final conference paper proposal by 11:59pm on Sunday, March 29th.

V. Conference Paper Presentation (20% of final grade 9 to 10 pages, to be read aloud)

For your conference paper presentation, you will need to prepare a 9 to 10-page conference paper (to be read within 20 minutes) on the subject outlined in your abstract. If you would find it helpful, you may bring and use an accompanying visual presentation. You will be expected to ask and answer questions during mock panel sessions.

Submit your final visual presentation and conference paper to the appropriate forum in Discussions by 9:35am on Wednesday, April 22nd.

VI. Annotated Bibliography (20% of final grade, introduction and minimum 12 sources, maximum 20 pages)

Your final assignment of the semester is an annotated bibliography of a minimum 12 credible, peer-reviewed sources that either (1) helps you expand your conference paper into a full article or (2) forms the foundation of a new research project.

You will need to include an introduction to your annotated bibliography that states the impetus and research subject/s behind your annotated bibliography, suggesting the stakes of your work as well as an explanation regarding how the sources were selected and organized, if organized by subheadings into sections.

Your annotation should summarize each source's (1) key ideas, (2) usefulness for the project at hand, and (3) points of interest for you, the scholar composing the annotated bibliography. When you explain why and how useful a resource is, be specific about its utility to you. Where are you going to use this resource in an article-length paper? How do the arguments of this resource relate to your own arguments? You should also take note of any specific quotations, passages, or sections of the resource that may be of particular use to you in an expanded paper and make sure to offer an in-text parenthetical citation to that section for your future findings.

Submit your full annotated bibliography to me as a Word document via email by 11:59pm on Tuesday, April 28.

Course Policies

- 1) **Abide by the UF Student Honor Code.** The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code. Examples of plagiarism include presenting information from other resources as your own or citing phony sources or quotations to include in your assignments. Information on how to avoid plagiarism can be found on the Writing Studio's website [here](#). Assignments

containing plagiarized materials will receive a zero. The Honor Code defines plagiarism violations as follows:

A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. *Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
2. *Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*
3. *Submitting materials from any source without proper attribution.*
4. *Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.*

- 2) **Abide by UF's policy regarding sexual discrimination and sexual harassment.** UF provides an educational and working environment that is free from gender discrimination and sexual harassment for its students, staff, and faculty. Full information about UF policies regarding harassment can be found [here](#).
- 3) **Notify the instructor of any need for specific accommodations at the beginning of the semester or as soon as necessity arises.** The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodations should register with the Disability Resource Center (352-392-8565 or [website](#)).
- 4) **Maintain good communication.** Keep up-to-date with Announcements in our Canvas site and emails addressed to you directly through your school email account or Canvas inbox. Ensure that you reach out and communicate with me via email (raeyan@ufl.edu) or text/call me at 617-319-9082 in case of an emergency. For all communications, I will endeavor to get back to you promptly, within 48 hours at the latest. I am slower to respond to messages on weekends and after 5pm on weekdays.
- 5) **Complete submission of all assignments by their stated deadlines.** All assignments must be submitted by the specified due dates to receive full credit.
- 6) **Complete online faculty evaluations** at the end of the course. These evaluations are conducted online [here](#).

Course Schedule

The schedule for this course is subject to change according to necessity. You will be updated of such changes as soon as they are made. If there is an unexpected class cancellation, you should look for my direct communications.

Week 1: Mapping Out Our Terms

Wednesday, 1/8:

- Goodlad, Lauren M.E. and Julia M. Wright. "Introduction and Keywords." *Romanticism and Victorianism on the Net*, Vol. 48, Victorian Internationalisms (2007). <https://www.erudit.org/en/journals/ravon/2007-n48-ravon1979/017435ar/>

- Mukherjee, Pablo. "Introduction: Victorian World Literatures." *The Yearbook of English Studies*, Vol. 14, No. 2, Victorian World Literatures (2011), pp. 1-19.
- Agathocleous, Tanya. "Imperial, Anglophone, Geopolitical, Worldly: Evaluating the 'Global' in Victorian Studies." *Victorian Literature and Culture*, no. 43, 2015, pp. 651-658.
- Marcus, Sharon. "Same Difference? Transnationalism, Comparative Literature, and Victorian Studies." *Victorian Studies*, no. 4, 2003, p. 677-686.
- Spivak, Gayatri Chakravorty. "Chapter 3: Planetarity." *Death of a Discipline*. Columbia, 2003, 71-102. (available as eBook via library)
 - *Note: we will sign up for presentations on this day, think about your preference for presenting in advance*

Week 2: *Jane Eyre*

Wednesday, 1/15:

- Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." *Critical Inquiry*, vol. 15, no. 1, "Race," Writing, and Difference, Autumn 1985, pp. 243-261.
- Meyer, Susan L. "'Indian Ink': Colonialism and the Figurative Strategy of *Jane Eyre*." *Imperialism at Home: Race and Victorian Women's Fiction*. Cornell, 1996, pp. 60-95.
- Zonana, Joyce. "The Sultan and the Slave: Feminist Orientalism and the Structure of *Jane Eyre*." *Signs*, vol. 18, no. 3, April 1993, pp. 592-617.

Week 3: *Wide Sargasso Sea* AND Journal Presentations

Wednesday, 1/22:

- **Journal Presentations due to Canvas Discussions Tuesday, 1/28, 11:59pm**
- Appiah, Kwame Anthony. "Introduction: Making Conversation." *Cosmopolitanism: Ethics in a World of Strangers*, 2006, xi-xxi.
- Anderson, Amanda. "Introduction: Forms of Detachment." *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment*, 2001, 3-33.

Week 4: *Wonderful Adventures of Mrs. Seacole in Many Lands*

Wednesday, 1/29:

- Lyon, Janet. "Cosmopolitanism and Modernism." *The Oxford Handbook of Global Modernisms*. Edited by Mark Wollaeger and Matt Eatough. Oxford, 2012, pp.387-412.
- Paravisini-Gebert, Lizabeth. "Mrs. Seacole's *Wonderful Adventures in Many Lands* and the Consciousness of Transit." *Black Victorians / Black Victoriana*. Rutgers University Press, 2003, pp. 71-87.
- Poon, Angelia. "Comic Acts of (Be)Longing: Performing Englishness in 'Wonderful Adventures of Mrs. Seacole in Many Lands.'" *Victorian Literature and Culture*, vol. 35, no. 2, 2007, pp. 501-516.
- Taylor, Christopher. "Chapter 5: A Purely 'Mercial Transaction.'" *Empire of Neglect: The West Indies in the Wake of British Liberalism*. Duke University Press, 2018, pp. 187-228.

Week 5: *Cranford* AND *Nil-Darpan, or, The Indigo Planting Mirror: A Drama*

Wednesday, 2/5:

- Banerjee, Sukanha. "Who, or What, is Victorian?: Ecology, Indigo, and the Transimperial." *Victorian Studies*, vol. 58, no. 2, Jan 2016, pp. 213-23.
- Baucom, Ian. "Introduction: Locating English Identity." *Out of Place: Englishness, Empire, and the Locations of Identity*. Princeton University Press, 1999, pp. 3-40
- Rappaport, Erika. "Packaging China: Advertising Food Safety in a Global Marketplace." *A Thirst for Empire: How Tea Shaped the Modern World*. Princeton, 2017, pp. 120-143.

Week 6: *The Coming Race*

Wednesday, 2/12:

- Said, Edward W. Introduction and Sections "I: Knowing the Oriental" and "II: Imaginative Geography and Its Representations: Orientalizing the Oriental" from "Chapter 1: The Scope of Orientalism." *Orientalism*. Vintage, 1978, pp. 1-73.
- Nayder, Lillian. "Bulwer Lytton and Imperial Gothic: Defending the Empire in *The Coming Race*." *The Subverting Vision of Bulwer Lytton: Bicentenary Reflections*. Edited by Allan Conrad Christensen. University of Delaware Press, 2004, pp. 212-221

Week 7: *The Way We Live Now* (Volume I)

Wednesday, 2/19:

- Davidson, J.H. "Trollope and the Colonies." *Victorian Studies* 12.3 (1969), pp. 305-330.
- Goodlad, Lauren M. E. "Trollopien 'Foreign Policy': Rootedness and Cosmopolitanism in the Mid-Victorian Global Imaginary." *The Victorian Geopolitical Aesthetic: Realism, Sovereignty, and Transnational Experience*. Oxford, 2015, pp. 65-86.

Week 8: *The Way We Live Now* (Volume II) AND Lin Zexu

Wednesday, 2/26:

- Read the PDF containing Lin Zexu, "Letter of Advice to Queen Victoria" (1839) AND the subsequent translated readings from that chapter "Recognition of China's Need to Know the West, 1839-1860." *China's Response to the West: A Documentary Survey, 1839-1923*. Edited by Ssu-yü Teng and John K. Fairbank. Harvard, 1954, pp. 23-36.
- Liu, Lydia H. "The Birth of a Super-Sign." *The Clash of Empires: The Invention of China in Modern World Making*. Harvard University Press, 2004, pp. 31-69.

Week 9: Spring Break

Wednesday, 3/4: No Class, Spring Break

Week 10: *The Egoist* (from prelude through Ch XXV)

Wednesday, 3/11:

- Chang, Elizabeth. "Plate." *Britain's Chinese Eye: Literature, Empire, and Aesthetics in Nineteenth-Century Britain*. Stanford, 2010, pp. 71-110.
- Forman, Ross G. "Introduction: Topsy-turvy Britain and China." *China and the Victorian Imagination: Empires Entwined*. Cambridge, 2013, pp. 1-29.

Week 11: *The Egoist* (from Ch XXVI through end)

Wednesday, 3/18:

- Chow, Rey. "Introduction: On Chineseness as a Theoretical Problem." *boundary 2*, vol. 25, no. 3, Modern Chinese Literary and Cultural Studies in the Age of Theory: Reimagining a Field, Autumn 1998, pp. 1-24.
- Hayot, Eric. Introduction. *The Hypothetical Mandarin: Sympathy, Modernity, and Chinese Pain*. Oxford, 2009, pp. 3-35.
- Lowe, Lisa. "Chapter 1: The Intimacies of Four Continents." *The Intimacies of Four Continents*. Duke University Press, 2015, pp. 1-42.

Week 12: Research and Writing Workshop

Wednesday, 3/25:

- **Submit DRAFT Conference Paper Proposal by Tuesday, 3/24, 11:59pm**
- **Submit FINAL Conference Paper Proposal by Sunday, 3/29, 11:59pm**

Week 13: *On the Face of the Waters* (Books 1 through 3)

Wednesday, 4/1:

- Herbert, Christopher. "Introduction: Jingoism, Warmongering, Racism." *War of No Pity: The Indian Mutiny and Victorian Trauma*. Princeton University Press, 2008, pp. 1-18.
- Chakravarty, Gautam. "Counter-insurgency and heroism." *The Indian Mutiny and the British Imagination*. Cambridge University Press, 2005, pp. 127-155.

Week 14: *On the Face of the Waters* (Books 4 & 5)

Wednesday, 4/8:

- Ray, Sanjeeta. "Women as 'Suttee': The Construction of India in Three Victorian Narratives." *En-Gendering India: Woman and Nation in Colonial and Postcolonial Narratives*. Duke University Press, 2000, pp. 51-89.
- Johnson, Alan. "Medical Topography in Flora Annie Steel's *On the Face of the Waters*." *Out of Bounds: Anglo-Indian Literature and the Geography of Displacement*. University of Hawai'i Press, 2011, pp. 163-205.

Week 15: *Six Acres and a Third*

Wednesday, 4/15:

- Banerjee, Sukanya. "Introduction. Imperial Citizenship: Nation, Empire, Narrative." *Becoming Imperial Citizens: Indians in the Late-Victorian Empire*. Duke University Press, 2010, pp. 1-35.

- Dash, Debendra K. and Dipti R. Pattanaik. “‘Ungrafting Colonialism’: Fakirmohan’s Pragmatic Vision in *Six Acres and a Third*.” *Neither East nor West: Postcolonial Essays on Literature, Culture, Religion*. Edited by Kerstin W. Shands. Södertörns Högskola, 2008, pp. 113-126.
- Sawyer, Paul. “Views from Above and Below: George Eliot and Fakir Mohan Senapati.” *Diacritics*, vol. 37, no. 4, Winter 2007, pp. 56-77.

Week 16: Conference Presentations

Wednesday, 4/22:

- **Submit Conference Papers to Canvas Discussions by Wednesday, 4/22, 9:35am**
- **Present Conference Papers**

***** Annotated Bibliography Due Tuesday, 4/28, 11:59pm *****