

	Story	Setting	Protagonists	Plot	Themes
Colonial Encounters	<i>An Outpost of Progress</i> <b>Joseph Conrad</b> pp. 6-26	Africa, [Belgian] Congo 1890s	<ul style="list-style-type: none"> <li>Two white men; Kayerts and Carlier</li> <li>Makola, an African</li> <li>the Director of the Great Trading Company</li> <li>different natives</li> </ul>	Two white men do not survive their job at a remote trading station in Africa.	<ul style="list-style-type: none"> <li>Corruption and failure of colonizers</li> <li>Views on natives</li> <li>Loneliness and isolation</li> <li>Survival in the Colonies</li> <li>Wilderness</li> </ul>
	<i>The Force of Circumstance</i> <b>Somerset Maugham</b> pp. 26-48	Malaya 1920s	<ul style="list-style-type: none"> <li>Guy, working for the British colonial service</li> <li>Doris, his wife</li> <li>Guy's former Malay lover</li> </ul>	The marriage of Doris and Guy breaks up because Guy's former lover asserts her rights.	<ul style="list-style-type: none"> <li>Women in the colonies</li> <li>Going native</li> <li>Views on natives</li> <li>Daily life in the colonies</li> <li>Wilderness</li> </ul>
	<i>Shooting an Elephant</i> <b>George Orwell</b> pp. 48-54	(former) Burma, Moulmein 1920s	<ul style="list-style-type: none"> <li>the first-person narrator, a British subdivisional-officer</li> <li>an elephant</li> </ul>	First person narration reflecting on the shooting of an elephant which ran amok.	<ul style="list-style-type: none"> <li>Corruption of the colonizers</li> <li>Loneliness</li> <li>The Imperial System</li> </ul>
	<i>The Second Hut</i> <b>Doris Lessing</b> pp. 55-74	Africa (Rhodesia?) 1930s	<ul style="list-style-type: none"> <li>Major Carruthers, a retired army officer</li> <li>his wife and children</li> <li>Van Heerden, an Afrikaner</li> <li>his wife and children</li> <li>natives</li> </ul>	Carruthers gives up his dream of a farm in Africa when he realises due to Van Heerden's example how failure can destroy human existence.	<ul style="list-style-type: none"> <li>Survival in the colonies</li> <li>Failure</li> <li>Women in the colonies</li> <li>British vs. Afrikaner vs. natives</li> </ul>
Cross-Cultural Experiences	<i>A Horse and Two Goats</i> <b>R. K. Narayan</b> pp. 75-79	Southern India, Kiritam 2 <sup>nd</sup> half of 20 <sup>th</sup> century	<ul style="list-style-type: none"> <li>an American tourist</li> <li>Muni, an Indian farmer</li> </ul>	The American and the Indian cannot understand each other so instead of buying an ancient statue, the American ends up with two goats.	<ul style="list-style-type: none"> <li>Clash of Cultures</li> <li>Mysticism vs. materialism</li> </ul>
	<i>Dead Men's Path</i> <b>Chinua Achebe</b> pp. 80-82	Africa (Nigeria) 1950s	<ul style="list-style-type: none"> <li>Michael Obi, a headmaster</li> <li>Nancy, his wife</li> <li>Ani, the village priest</li> <li>the white inspector</li> </ul>	In trying to make his dream of a modern school come true, Obi neglects the needs of others and brings about his own failure.	<ul style="list-style-type: none"> <li>Clash of Cultures / Acculturation</li> <li>Hybridity</li> <li>Failure</li> <li>Tradition vs. progress</li> </ul>
	<i>A Meeting in the Dark</i> <b>Ngugi wa Thiong'o</b> pp. 83-94	Africa (Kenya) early 1960s	<ul style="list-style-type: none"> <li>John, the son of a Christian preacher</li> <li>Stanley, his father</li> <li>Susanna, his mother</li> <li>Wamuhu, his girlfriend</li> <li>Wamuhu's parents</li> </ul>	John cannot come to terms with the pressure his family and friends exert on him and so kills his girlfriend, who is pregnant by him.	<ul style="list-style-type: none"> <li>Christianity vs. the tribe and rituals</li> <li>Tradition vs. progress</li> <li>Father - son conflict (clash of generations)</li> </ul>
Postcolonial Consequences	<i>The Black Madonna</i> <b>Muriel Spark</b> pp. 95-111	The North of England Whitney Clay (near Liverpool) 1950s	<ul style="list-style-type: none"> <li>Louise and Raymond Parker, a Catholic couple</li> <li>Henry Pierce and Oxford St. John, two Jamaican immigrants</li> <li>Elizabeth, Louise's sister</li> <li>Tina Farrell, a friend</li> </ul>	Lou and Raymond are pious Catholics. Lou prays to the Black Madonna for a baby but later cannot accept the child because it is black.	<ul style="list-style-type: none"> <li>Race relations</li> <li>Immigration</li> <li>Class consciousness</li> <li>Bigotry</li> <li>Hypocrisy</li> </ul>
	<i>A Pair of Jeans</i> <b>Qaisra Sharaz</b> pp. 111-126	the North of England 1980s / 1990s	<ul style="list-style-type: none"> <li>Miriam, daughter of Indian immigrants</li> <li>Fatima, her mother</li> <li>Begum &amp; Ayub, her prospective in-laws</li> <li>Farook, her fiancé</li> </ul>	Miriam is torn between two cultures, as symbolised by the way she dresses. The alternative ending of the story shows a more self-confident Miriam than the first one.	<ul style="list-style-type: none"> <li>Hybridity, identity</li> <li>Clash of cultures</li> <li>Clash of generations</li> <li>Traditional (Islam) vs. modern lifestyle (clothes)</li> </ul>
	<i>My Son the Fanatic</i> <b>Hanif Kureishi</b> pp. 126-135	the North of England 1980s / 1990s	<ul style="list-style-type: none"> <li>Parvez, a Pakistani taxi-driver</li> <li>Ali, his son</li> <li>Bettina, a prostitute</li> </ul>	Parvez cannot prevent his son from joining a group of religious fanatics.	<ul style="list-style-type: none"> <li>Hybridity / identity</li> <li>Clash of Cultures</li> <li>Father - son conflict (clash of generations)</li> <li>Islamic fundamentalism</li> </ul>
	<i>Good Advice is Rarer than Rubies</i> <b>Salman Rushdie</b> pp. 135-141	Pakistan 2 <sup>nd</sup> half of 20 <sup>th</sup> century	<ul style="list-style-type: none"> <li>Miss Rehana</li> <li>Muhammad Ali, an advice expert</li> </ul>	Miss Rehana tries to get a visa for Great Britain. She meets Muhammad Ali who offers to help her. She does not take his advice, is denied a visa and explains to Ali why she is happy nevertheless.	<ul style="list-style-type: none"> <li>Immigration</li> <li>Emancipation</li> </ul>