

SYLLABUS

For

2 YEARS MA IN ENGLISH PROGRAMME

(Revised Syllabus Approved by Academic Council)



*Dept. of
English*

JUNE, 2019

UNIVERSITY OF SCIENCE & TECHNOLOGY, MEGHALAYA

Techno City, 9th Mile, Baridua, Ri-Bhoi, Meghalaya, 793101

M.A. DEGREE
DEPARTMENT OF ENGLISH

The M.A. programme, which was recently introduced keeping the UGC guidelines in mind, focuses on the literature of Great Britain from the age of Chaucer, culminating in the latest trends of the twentieth century literature, as well as upon Literary Theory and Criticism, Indian Literature in English, Language and Linguistics, Modern American Literature, Gender and Literature, African Literature, Post Colonial Literature, among others. A wide spectrum of Optional papers including American Literature, Indian Writing in English, Cultural Studies and Society, polity and Literary Representation & Writings from the North East, etc.

The M.A. programme is tailored to meet the specific requirements of candidates appearing for the UGC National Eligibility Test and similar national level examinations. It lays stress on student participation in the classrooms and training in research is given to the students by making them to write term papers, assignments and present seminars. The M.A. Programme attracts students not only from Assam and Meghalaya, but also from neighbouring states such as Nagaland, Manipur and Tripura. The carefully chosen group of dedicated faculties share a very friendly relationship with the students, encouraging them at every step. The University library is well equipped with books which are carefully chosen to meet the specific needs of the students. The University invites well known speakers from all walks of life and every month the department invites a prominent personality in the field of literature as a Guest Lecturer, to provide the students with an opportunity to meet, question, debate apart from listening to the valuable lectures. The exposure, the students get at every step, ensure that after completing the course they are well equipped and prepared to face the competitive world.

Pattern of Question Papers

1. There will be four units in each paper
2. Each paper will be of 3 hours duration.
3. Minimum passing marks in each head (theory, practical & internal assessment) will be 45%.

M.A. DEGREE
DEPARTMENT OF ENGLISH
SYLLABUS (UNDER CBCS)
(Effective from the academic year 2018-2019)

SEMESTER 1

PAPER 101 (FOUNDATION COURSE- I)	- English Social and Literary History
PAPER 102 (CORE COURSE- I)	- English Poetry I: Chaucer to Johnson
PAPER 103 (CORE COURSE-II)	English Drama I: The Age of Shakespeare
PAPER 104 (CORE COURSE- III)	- Life Writings : Bacon to Lamb
PAPER 105 (CORE COURSE- IV)	- English Fiction I: Behn to Shelley

SEMESTER 2

PAPER 201 (FOUNDATION COURSE- II)	Indian Literature in English
PAPER 202 (CORE COURSE- V)	Language and Linguistics
PAPER 203 (CORE COURSE- VI)	Gender and Literature
PAPER 204 (CORE COURSE- VII)	English Poetry II: Blake to Eliot
PAPER 205 (CORE COURSE-VIII)	English Drama II: Milton to Beckett

SEMESTER 3

PAPER 301 (CORE COURSE- IX)	Literary Theory and Criticism
PAPER 302 (ELECTIVE COURSE- I)	a) Post Colonial Literature b) Society, Polity and Literature
PAPER 303 (CORE COURSE- X)	Modern American Literature
PAPER 304 (CORE COURSE- XI)	English Prose II: Mill to Marshall
PAPER 305 (CORE COURSE- XII)	English Fiction II: Hardy to Lessing
PAPER 306 (MULTI DISCIPLINARY COURSE I)	– Creative Writing I

SEMESTER 4

PAPER 401 (CORE COURSE- XIII)	European Literature
PAPER 402 (CORE COURSE- XIV)	African Literature
PAPER 403 (CORE COURSE- XV)	Contemporary Critical Theory
PAPER 404 (CORE COURSE- XVI)	Literature from the North East
PAPER 405 (ELECTIVE COURSE II)	Option A: Indian Writing in English Option B: American Literature Option C: Cultural Studies and Literary Representation
PAPER 406 (MULTI DISCIPLINARY COURSE II)	– Creative Writing II

SYLLABUS STRUCTURE

SEMESTER I

Paper Code	Course Title	Lectures	Tutorial/Assign/ Seminars	Total Contact Hrs.	No. of Credits	Marks
MEN01	English Social and Literary History	80	10	90	4	70+30
MEN02	English Poetry I:	80	10	90	4	70+30

	Chaucer to Johnson					
MEN03	English Drama I: The Age of Shakespeare	80	10	90	4	70+30
MEN04	Prose I: Bacon to Lamb	80	10	90	4	70+30
MEN05	English Fiction I Behn to Shelley	80	10	90	4	70+30

SEMESTER II

Paper Code	Course Title	Lectures	Tutorial/Assign/Seminars	Total Contact Hrs.	No. of Credits	Marks
MEN06	Indian Literature in English	80	10	90	4	70+30
MEN07	Language and Linguistics	80	10	90	4	70+30
MEN08	Gender and Literature	80	10	90	4	70+30
MEN09	English Poetry II: Blake to Eliot	80	10	90	4	70+30
MEN10	English Drama II: Milton to Beckett	80	10	90	4	70+30

SEMESTER III

Paper Code	Course Title	Lectures	Tutorial/Assign/Seminars	Total Contact Hrs.	No. of Credits	Marks
MEN11	Literary Theory and Criticism	80	10	90	4	70+30
MEN12	Post Colonial Literature	80	10	90	4	70+30
MEN13	Modern American Literature	80	10	90	4	70+30
MEN14	Prose II: Mill to Marshall	80	10	90	4	70+30
MEN15	English Fiction II: Hardy to Lessing	80	10	90	4	70+30

SEMESTER IV

Paper Code	Course Title	Lectures	Tutorial/Assign/Seminars	Total Contact Hrs.	No. of Credits	Marks
MEN16	European Literature	80	10	90	4	70+30
MEN17	African Literature	80	10	90	4	70+30
MEN18	Contemporary Critical Theory	80	10	90	4	70+30
MEN19	Literature from the North East	80	10	90	4	70+30
MEN20	Optional Paper: Option A: Indian Writing in English Option B: American Literature	80	10	90	4	70+30

SEMESTER I
PAPER 1
ENGLISH LITERARY AND CULTURAL HISTORY

CODE: MEN 101

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The primary objective of this course is to foster a deeper understanding of the literary and cultural history of England and thereby enable students to get critical insights into the history of English literature. It begins with the Age of Chaucer and covers the period up to the present and it foregrounds the main political, cultural and social tendencies of the time, thereby relating how the literature of the age is but an outcome of its tradition, culture and politics.

UNIT 1

Chaucer to Shakespeare

(25 hrs)

Feudalism: Christianity, Religion, Church

Growth of Towns

Renaissance and the early Modern

Print Revolution

Renaissance Theatre and Literature

UNIT 2

Milton to Johnson

(25 hrs)

Religion and Literature in the Seventeenth Century

Restoration Theatre

Women's Writing in the Seventeenth Century

The Rise of the Novel

The Enlightenment

UNIT 3

Wordsworth to Hardy

(20 hrs)

Romantic Literature and Culture

Industrial Revolution

Darwinism

The Spread of the British Empire

Victorian Literature

UNIT 4

Conrad to the Present

(20 hrs)

Modernism in the Literature and the Arts

Decolonization

Postmodern Culture and Literature

Globalization

Literature and the new media

BIBLIOGRAPHY/ RECOMMENDED READING

Abrams, M.H. *A Glossary of Literary Terms*. CBS Publishing: New York , 1986.

Albert, Edward. *History of English Literature*. Oxford University Press: London, 1971

Alexander, Michael. *A History of English Literature*. Basingstoke Hampshire: Palgrave Macmillan, 2000

- Baugh, A.C. (ed.). *A Literary History of England*. 2nd edn. Routledge & Kegan Paul, London, 1967
- Birch, Dinah ed. *The Oxford Companion to English Literature*. Oxford: OUP, 2009
- Choudhary, Bibhash. *English Social and Cultural History*. PHI Learning Private Limited: Delhi, 2005.
- Daiches, David. *A Critical History of English Literature*. M Secker & Warburg, London, 1960)
- Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University Press, 2004.
- Long, William J. *English Literature*. Harpess Publishing, United States, 2010.
- Widdowson, Peter. *The Palgrave Guide to English Literature and its Contexts 1500-2000*. Basingstoke Hampshire: Palgrave Macmillan, 2004

PAPER 2

ENGLISH POETRY I – CHAUCER TO JOHNSON

CODE: MEN 102

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course attempts to foster a critical appreciation of British poetry from Geoffrey Chaucer to Samuel Johnson. Selected poems of some of the writers of this period will be considered for detailed study, while the other writers will be dealt with through seminar and term paper presentations. (marked texts will be considered for detailed study and for Reference to the Context questions.)*

UNIT 1

(25hrs)

Geoffrey Chaucer: *The Canterbury Tales*
Edmund Spenser: *Sonnet 75*

UNIT 2 (20hrs)

William Shakespeare: *Sonnet 30**
*Sonnet 65**
*Sonnet 116**
John Donne: *The Good Morrow*, *Valediction Forbidding Mourning*
Andrew Marvell: *To his Coy Mistress*
George Herbert: *The Box*

UNIT 3

(25 hrs)

John Milton: *Paradise Lost (Book 1)*
Lines 1 – 150
John Dryden: *Mac Flecknoe*

UNIT 4 (20 hrs)

Alexander Pope: *An Epistle to Dr. Arbuthnot*
Samuel Johnson: *Vanity of Human Wishes* (Lines 1 – 120*)

BIBLIOGRAPHY/ RECOMMENDED READING

- Bloom, Harold. *A Map Of Misreading*. New York: OUP, 1975.
--- *Anxiety of Influences*. London: OUP, 1997. Print.
- David Daiches, *The History of English Literature*. Ronald Publishers: New York, 1960
- E.T. Donaldson, *Speaking of Chaucer*. London, 1970.
- G. Hammond (ed.) *Elizabethan Poetry: Lyrical and Narrative*. London, 1984
- H.J.C. Grierson and J.C. Smith, *A Critical History of English Poetry*. 1944
- J. Summers, *The Muse's Method: An Introduction to Paradise Lost*. London, 1962
- K. Hopkins, *English Poetry: A Short History*. Philadelphia, 1963
- Lewis, C.S. *Allegory of Love*. London: CUP, 2013. Print.
- Preminger, Alex & Terry V. F. Brogan. *New Princeton Encyclopaedia of Poetry and Poetics*. New York: M J F Books, 1996

PAPER 3
ENGLISH DRAMA I – THE AGE OF SHAKESPEARE

CODE: MEN 103

CREDITS: 4
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

This paper deals with the development of British Drama in the Elizabethan or Shakespearean Age. Students are expected to read and relate the circumstances that influenced, shaped and contributed to the process of literary production during the Renaissance. (marked texts will be considered for detailed study and for Reference to the Context questions.)*

UNIT 1 (25 hrs)

History of the English stage from the beginning to Shakespeare's times

UNIT 2 (25 hrs)

Christopher Marlowe: *Doctor Faustus*
William Shakespeare: *Hamlet*

UNIT 3 (20 hrs)

Ben Jonson: *Volpone*

UNIT 4 (20 hrs)

John Webster: *The Duchess of Malfi*

BIBLIOGRAPHY/ RECOMMENDED READING

- Bloom, Harold. *Shakespeare: The Invention of the Human*. Fourth Estate: London, 1999.
Beadle, Richard. *The Cambridge Companion to Medieval English Theatre*. Cambridge: Cambridge Univ. Press, 1994
Bradbrook M. C., *Themes and Conventions of Elizabethan Tragedy*. Cambridge Univ. Press: Cambridge, 1960
Braunmuller, A. R. & Michael Hattaway, *The Cambridge Companion to English Renaissance Drama*. Cambridge Univ. Press: Cambridge, 2003
Dieter, Mehl. *Shakespeare's Tragedies: An Introduction*. Cambridge University Press: New York, 1986.
Jump, John ed. *Marlowe – Dr. Faustus. A Casebook*. Macmillan, 1969.
Knights, L.C.. *Drama and Society in the Age of Jonson*. Methuen: London, 1937.
Nicoll, Allardyce. *A History of English Drama*. Cambridge University Press: 1975
Lucas, F.L.. *The Elizabethan Tragedy*. Folcroft P.A. Folcroft Library Editions, 1923.
Steane, J.B. *Marlowe: A Critical Study*. Oxford University Press: Cambridge, 1964.
Wells, Stanley W. & Margreta De Grazia. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001

PAPER 4

LIFE WRITINGS – BACON TO LAMB

CODE: MEN 104

CREDITS: 4
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course aims to foster an appreciation of the genre of prose writing by introducing some of the prominent representative writers of the 18th and 19th century starting from Francis Bacon to Charles Lamb. The essays are to be studied in relation to the wider political, social, and cultural context while noting the variety of themes that have been treated in the genre. Students will have to explain two passages with reference to their contexts from the essays marked with asterisks.

UNIT 1 (20 hrs)

Francis Bacon: *Of Truth*
*Of Travel**

Michel De Montaigne: *Of Idleness*
Of Pedantry

UNIT 2 (25 hrs)

Addison: *The Aims of the Spectator*
Steele: *The Spectator Club*

UNIT 3 (25 hrs)

Dr. Samuel Johnson: *Preface to Shakespeare*
John Keats: *On Negative Capability: Letter to George and Tom Keats, 27* December 1817]

UNIT 4 (20 hrs)

Hazlitt: *On Going a Journey**
Lamb: *Dream Children*

BIBLIOGRAPHY/ RECOMMENDED READING

- Adorno, Theodor W. "The Essay as Form" in *Notes to Literature*, Vol.I Trans. Sherry Weber Nicholse. New York : Columbia University Press, 1991.
- Atkins, Douglas. *Tracing the Essay: Through Experience to Truth*. Athens: University of Georgia Press, 2005.
- Selby F. G. (ed.). *Bacon's Essays*. Macmillan: 1889
- Butrym, Alexander J.(ed) *Essays on the Essay: Redefining the Genre*. Athens, Georgia: University of Georgia Press, 1993.
- Joeres, Ruth-Ellen B, Elizabeth Mittman, *The Politics of the Essay: Feminist Perspectives*. Indiana: Indiana Univ. Press, 1993
- Montaigne, Michel De. *The Essays of Montaigne, Complete*. Project Gutenberg, 2006.
- Walker, Hugh. *The English Essay and Essayists*. New Delhi: S. Chand & Company, 1977
- Chevalier, Tracy (ed.) *Encyclopedia of the Essay*. London and Chicago: Fitzroy Dearborn Publishers, 1997.

PAPER 5

ENGLISH FICTION I – DEFOE TO DICKENS

CODE: MEN 105

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course aims at a historical, critical and literary study of the most significant of Restoration, Romantic and Victorian fiction writers. It also aims to foster a deeper and more sensitive perception of these representative writers.

UNIT 1 (20 hrs)

Daniel Defoe: *Robinson Crusoe*

UNIT 2 (20 hrs)
Henry Fielding: *Joseph Andrews*

UNIT 3 (20 hrs)
Jane Austen: *Pride and Prejudice*

UNIT 4 (40 hrs)
Emily Bronte: *Wuthering Heights*
Charles Dickens: *Great Expectations*

BIBLIOGRAPHY/ RECOMMENDED READING

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press: New York, 1953.

A. Kettle, *An Introduction to the English Novel: Volume 1*. London: Hutchinson University Library, 1951.

Bowra, C.M. *The Romantic Imagination*. Oxford University Press: London, 1950.

Bronte, Emily. *Wuthering Heights*. OUP: Oxford, 2009.

Defoe, Daniel. *Robinson Crusoe*. OUP: Oxford, 1972.

Dickens, Charles. *Great Expectations*. OUP: Oxford, 2008.

E.A. Baker. *History of the English Novel*. 10 vol. 1950

Fielding, Henry. *Joseph Andrews*. OUP: New York, 1999.

Irvine, Robert P. *Jane Austen*. New York: Routledge, 2005

I. Watt. *The Rise of the Novel, Studies in Defoe, Richardson, and Fielding*. London, 1957.

J.M.S. Tomkins, *The Popular Novel in England*. London, 1932.

J. Sutherland. *Daniel Defoe: a Critical Study*. Cambridge, Mass, 1971.

Mac Donagh, Oliver. *Jane Austen: Real and Imagined Worlds*. New Haven: Yale Univ Press, 1993

M. Kirkham. *Jane Austen, Feminism and Fiction*. Brighton, 1983.

Allen, Walter. *The English Novel: A Short Critical History*. Phoenix House: London, 1954.

PAPER 6

INDIAN LITERATURE IN ENGLISH

CODE: MEN 201

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

To foster an understanding and appreciation of Indian Literature in English, focusing primarily on Post Independence literature. Also to enable the students to identify a sensibility that is uniquely Indian, through a study of texts representative of the major genres.

UNIT 1

(20 hrs)

Pre and Post-Independence Literary trends

Gauri Vishwanathan: *Masks of Conquest*

Robert J. Young: *Postcolonialism: A Historical Introduction*

UNIT 2

(25 hrs)

Poetry

Henry Louis Vivian Derozio: *To My Native Land*

Toru Dutt: *Casuarina Tree*

Tagore: *Gitanjali 35*

Manmohan Ghose: *April*

Kamala Das: *My Grandmother's House, A Hot Noon in Malabar*

A K Ramanujan: *Self-Portrait, Chicago Zen*

Rukmini Bhayanair: *Yellow Hibiscus*

UNIT 3 (30hrs)

Fiction

Salman Rushdie: *Midnight's Children*

Arundhati Roy: *The God of Small Things*

R.K. Narayan: *Vendor of Sweets*

UNIT 4

(25 hrs)

Drama

Girish Karnad-*Nagamandala*

BIBLIOGRAPHY/ RECOMMENDED READING

Datta, Amaresh. *The Encyclopedia of Indian Literature*. 6vols. New Delhi: Sahitya Akademi, 2006

Das, Sisir. *History of Indian Literature*. Delhi: Sahitya Akademi, 2005.

Dhavan, R.K. *Explorations in Modern Indo-English Fiction*. Bari Publications: New Delhi, 1982.

Dsouza, Eunice. *Talking Poems: Conversations with Poets*. Oxford University Press: New Delhi, 1999.

Mukherjee, Meenakshi. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann: New Delhi, 1971.

_____. *Midnight's Children: A Book of Readings*. Pencraft: New Delhi, 1999.

Naik, M.K.. *A History of Indian English Literature*. Sahitya Akademi: New Delhi, 1982.

_____. *Ed Aspects of Indian Writing in English*. Macmillan: Madras, 1980.

Trivedi, Harish. *Colonial Transactions*. Manchester Ohio Press: New York, 1995.

Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India (Social Foundations of Aesthetic Forms)*. Columbia: Columbia UP, 1989. Print.

Young, Robert J. *Postcolonialism: A Historical Introduction*. London: Willy Blackwell,

PAPER 7

LANGUAGE AND LINGUISTICS

CODE: MEN 202

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

To enable students to get insight into the scientific study of language and its socio-cultural variables.

UNIT 1

Linguistics: Phonology

- Linguistics – Definitions and Assumptions
- What and Why of Linguistics?
- Speech Mechanism
- Cardinal vowel scale
- English Vowels, Diphthongs, Consonants
- Stress, Intonation, Elision, Assimilation

UNIT 2

Morphology

- 2.1 Definition of Morphemes
- 2.2 Classification of Morphemes
- 2.3 Bound Morphemes
 - Free Morphemes
 - Derivational and Inflectional Morphemes
 - Zero Morphemes
- 2.4 Allomorph

UNIT 3

Syntax

- 3.1 Sentence Patterns
- 3.2 I.C. Analysis

UNIT 4

Semiotics

- 4.1 Saussure's Concept of Sign
- 4.2 C.S. Peirce's Concept of Sign as Representation

RECOMMENDED READINGS

Balasubramaniam. *A Textbook of English Phonetics for Indian Students*. Macmillan: Madras, 1993.
Gimson, A.C. *An Introduction to the Pronunciation of English*. Edward Arnold: London, 1965.
Krishnawamy, N and S.K. Verma. *Modern Linguistics*. Oxford University Press: New Delhi, 1989.
Lyons, John. *Language and Linguistics: An Introduction*, CUP: Cambridge, 2011.

Peirce, C.S. "On Representamen", *Collected Papers*. Vol II Eds. Hertshorne, Charles and Weiss, Paul. Harvard University Press: Cambridge, 1931.

Saussure, Ferdinand de. "Nature of the Linguistic sign", *Course in General Linguistics*. Mcgraw-Hill: New York, 1959.

Yule, George. *The Study of Language: An Introduction*. Cambridge University Press: Cambridge, 1985.

PAPER 8

GENDER AND LITERATURE

CODE: MEN 203

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course aims to make the students understand difference as an essential concept in gender studies. By introducing some of the works of the representative writers, it also aims to familiarize the students to concepts in women and gender studies in literature.

UNIT 1

(25 hrs)

Feminism

History of Feminism:

Three waves, suffrage, misogyny, gaze, feminine mystique, Ecriture feminism, phallogocentrism, gynocriticism

Virginia Woolf: *Selection from A Room of One's Own (Chapter 1 - 3)*

Helen Cixous: *The Laugh of the Medusa*

UNIT 2

(25 hrs)

Men Studies and Queer Theory

Ruth Vanita: "Introduction" to *Chocolate and Other Writings*

Idea of Masculinity in India, Changing Contexts, Social Marginalisation, Censorship

Lawrence Cohen: "Style" (From *Handbook of Gender*)

Gender and Social Issues, Construction of Masculinity, Masculinity and Popular Culture

UNIT 3

(30 hrs)

Fiction/Drama

Ursula K Leguin: *The Left Hand of Darkness*

Mahesh Dattani: *Dance Like a Man*

Indira Goswami: "The Offspring"

James Purdy: *Don't Call me by my Right Name*

UNIT 4

(20 hrs)

Poetry

Adrienne Rich: "Diving into the Wreck"

Maya Angelou: "Caged Bird"

South Asian Poems:

Kamala Das: "The Dance of the Eunuchs"

Imtiaz Dharker: "They'll say 'She must be from another country'"

Saeeda Gazdar: "Twelfth of February 1983"

BIBLIOGRAPHY/ RECOMMENDED READING

Abel Elizabeth. *Writing and Sexual Difference*. The Harvester Press: Sussex, 1982.

Butler, Judith. *Undoing Gender*. Routledge, London, 2004.

Cornillon, Susan Koppelman. Ed. *Images of Women in Fiction: Feminist Perspectives*. Bowling Green University Popular Press: Ohio, 1972.

- Coward, Rosalind. *Female Desire: Women's Sexuality Today*. London: Paladin, 1984.
- Gilbert, Sandra M & Susan Gubar, (ed) *The Norton Anthology of Literature by Women*. Norton: New York, 1996.
- Goodman, L. *Literature and Gender (Approaching literature)*. Routledge, London, 1996.
- Irvine, Lorna L. *Sub/Version: Canadian Fiction by Women*. ECW Press; Toronto, 1986.
- Leguin, Ursula K: *The Left Hand of Darkness*. New York: Penguin, 1897. Print.
- Purdy, James: *Don't Call me by my Right Name*. New York: The William-Frederick Press, 1956. Print.
- Spacks, Patricia Meyer. *The Female Imagination*. Knopf: New York, 1975.
- Schneir, Miram, ed. *The Vintage Book of Feminism, The Essential Writings of the Contemporary Women's Movement*. Vintage: London, 1995.
- Showalter, Elaine. *A Literature of Their Own*. London: Virago, 1978.
- Tharu, Susie & K. Lalitha. *Women Writing in India*. Oxford University Press: New Delhi, 1991.
- Wollstonecraft, Mary. *A Vindication of the Rights of Women*. London: Norton, 1988.

PAPER 9

ENGLISH POETRY II – BLAKE TO ELIOT

CODE: MEN 204

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course attempts to foster a critical appreciation of British poetry from the Romantic Age upto the Modern Period. Thus the paper begins with the poetry of William Blake and ends with the ground breaking Modernist poetry, *The Wasteland* by T.S. Eliot. Selected poems of some of the writers of this period will be considered for detailed study, while the other writers will be dealt with through seminar and term paper presentations. (* marked texts will be considered for detailed study and for Reference to the Context questions.)

UNIT 1

(20 hrs)

William Blake : *The Tiger**, *The Chimney Sweeper (Songs of Innocence)*
Robert Burns: *A Red Red Rose*

UNIT 2

(25 hrs)

William Wordsworth: *Tintern Abbey, Three Years She Grew, Westminster Bridge*
Samuel Taylor Coleridge: *Kubla Khan*
P. B. Shelley: *Ode to the West Wind*

UNIT 3

(20 hrs)

John Keats: *Ode to a Nightingale**
Robert Browning : *My Last Duchess*

UNIT 4

(25 hrs)

T S Eliot : *The Waste Land*
W. H. Auden: *The Unknown Citizen*
Dylan Thomas: *Poem in October*

BIBLIOGRAPHY/ RECOMMENDED READING.

- Bloom, Harold (ed). *Romanticism and Consciousness: Essays in Criticism*. Norton & Co.: New York, 1970
- Bloom, Harold. *A Map Of Misreading*. Oxford University Press: New York, 1975.
- Bowra, C.M. *The Romantic Imagination*. Oxford University Press: London, 1950.
- Bristow, Joseph. *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press, 2000
- Cronin, Richard, Antony H. Harrison & Alison Chapman. *A Companion To Victorian Poetry*. John Wiley and Sons Ltd., 2002
- Jack, Ian. *Browning's Major Poetry*. Clarendon Press: London, 1973
- M Butler. *Romantics, Rebels and Reactionaries: English Literature and its Background*. Oxford, 1981.
- Roberts, Neil ed. *A Companion to Twentieth Century Poetry*. Oxford: Blackwell, 2003
- S. Prickett. *Coleridge and Wordsworth and the Poetry of Growth*. Cambridge, 1970.

PAPER 10

ENGLISH DRAMA II – MILTON TO BECKETT

CODE: MEN 205

CREDITS: 4

TOTAL MARKS: 100 (70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

This paper deals with the development of British Drama from the Restoration to the Modern period. Students are also expected to read and relate the circumstances that influenced, shaped and contributed to the process of literary production during this period.

UNIT 1

John Milton: *Samson Agonistes*

UNIT 2

William Congreve: *The Way of the World*

UNIT 3

Oliver Goldsmith: *She Stoops to Conquer*

G.B.Shaw: *Candida*

UNIT 4

T.S. Eliot: *Murder in the Cathedral*

Samuel Beckett: *Waiting for Godot*

BIBLIOGRAPHY/ RECOMMENDED READING

Bentley, Eric, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*. London: Penguin, 1992

Boas, Frederick. *An Introduction to Eighteenth Century Drama*. Clarendon Press: Oxford, 1953.

Cox, C.B. and Dyson A.E., (ed) *The Twentieth Century Mind History of Ideas and Literature in Britain* (3 Vols). Oxford University Press: London, 1972.

Fischer-Lichte, Erika, *History of European Drama and Theatre*. London: Routledge, 2002

Fisk, Deborah Payne, *The Cambridge Companion to English Restoration Theatre*. Cambridge: Cambridge University Press, 2000

Marker, Frederick J., C. D. Innes, *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett : Essays from Modern Drama* Toronto: U of Toronto Press, 1998

Styan, J. L., *Modern drama in Theory and Practice 1: Realism and Naturalism*. London: CUP, 1981

---, *Modern Drama in Theory and Practice 2 : Symbolism, Surrealism and the Absurd* London: CUP, 1981

---, *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*. London: Cambridge University Press, 1981

Owen, Susan J. *A Companion to Restoration Drama*. Oxford: Wiley-Blackwell, 2002

Worthen, W.B., *Modern Drama: Plays, Criticism, Theory*. Boston: Heinle&Heinle Pub. Co.: 2003

SEMESTER III
PAPER 11
History of Critical Thought

CODE: MEN 301

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course attempts to give an overview of major shifts in literary theory and criticism. The contributions of a select list of Western literary critics and thinkers from Graeco-Roman antiquity to the Modern period, who have been instrumental in bringing about crucial shifts in perspective will be introduced to the students.

UNIT 1

(25 hrs)

Aristotle: *Poetics* (excerpts)

Longinus: *On the Sublime*

UNIT 2

(25 hrs)

Sir Philip Sidney: *An Apology for Poetry*

S T Coleridge: *Chapter XIII* (from *Biographia Literaria*)

UNIT 3

(25 hrs)

Matthew Arnold: *The Study of Poetry*

T S Eliot: *Tradition and the Individual Talent, The Metaphysical Poets*

UNIT 4

(25 hrs)

Roland Barthes: *Death of an Author*

Julia Kristeva: “Semiotics” “Symbolic” “Chora”

Essay from *Desire in Language / Women’s Time*

BIBLIOGRAPHY/ RECOMMENDED READING

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: Oxford UP, 1953.

Bennet, Andrew and Nicholas Royle. *Introduction to Literature, Criticism and Theory*. New Delhi: Pearson, 2007

Bowra, C. M. *The Romantic Imagination*. Oxford: Oxford UP, 1980.

- Brown, Marshall (Ed.) *The Cambridge History of Literary Criticism: Volume 5, Romanticism*. Cambridge: Cambridge University Press: 2000.
- D.J. Enright and Ernst de Chickera. (eds.) *English Critical Texts*. Oxford: OUP, 1991
- Eaves, M., and M. Fischer, eds. *Romanticism and Contemporary Criticism*. Ithaca, NY: Cornell University Press, 1986.
- Eliot, Thomas Stearns. *The Sacred Wood*. Alfred A. Knopf :New York, 1921
- Elizabeth Belfiore, *Tragic Pleasures: Aristotle on Plot and Emotion*. Princeton: Princeton University Press, 1992.
- Engell, James. *The Creative Imagination: Enlightenment to Romanticism*. Cambridge (MA): Harvard UP, 1981
- Green, Keith and Jill Le Brham. *Critical Theory and Practice: A Course Book*. Routledge: London, 1996.
- Guerin, Wilfred, L, et al. *A Handbook of Critical Approaches to Literature*. Oxford University Press: New York, 1992.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
- Jefferson, Ann and Robey, David, eds. *Modern Literary Theory: A Comparative Introduction*. Batsford: London, 1986.
- Kennedy, George Alexander (Ed.) *The Cambridge History of Literary Criticism: Volume 1, Classical Criticism*. Cambridge: Cambridge University Press, 1990.
- Kennedy, George Alexander. *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*. Chapel Hill, NC: University of North Carolina Press, 1980.
- Malpas, Simon and Paul Wake. *The Routledge Companion to Critical Theory*. Routledge, New York, 2008.
- Nisbet, H. B., and Claude Rawson, eds. *The Cambridge History of Literary Criticism, Volume Four: The Eighteenth Century*. Cambridge: Cambridge University Press, 1997.
- Rajan, T. *Dark Interpreter: The Discourse of Romanticism*. Ithaca, NY: Cornell University Press, 1980
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. Harvester Wheatsheaf, 1989.
- Stephen Halliwell, *Aristotle's Poetics*. London, 1996.
- Showalter, Elaine. *A Literature of their Own*. New Jersey: Princeton UP, 1977. Print.
- Lietch, Vincent B. et al (eds.). *The Norton Anthology of Criticism and Theory*. Norton, New York, 2008.
- W.K. Wimsatt and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford & IBH, 1967.

PAPER 12

POSTCOLONIAL LITERATURE

CODE: MEN 302 A

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course aims to develop an awareness of the social, political, cultural and economic issues relating to the experience of colonialism and after.

UNIT 1

Theoretical texts

(40 hrs)

M.K. Gandhi: *Hind Swaraj* (Excerpts)

Frantz Fanon: *Black Skin White Masks*

Edward Said: 'Introduction' to *Orientalism*

Homi K. Bhabha: *Nation and Narration* (Chapter 1)

UNIT 2

Fiction

(25 hrs)

Raja Rao: *Kanthapura*

Jean Rhys: *Wide Sargasso Sea*

Saadat Hasan Manto: *Toba Tek Singh*

UNIT 3

Poetry

(20 hrs)

Derek Walcott: "A Far Cry from Africa"

Claude McKay: "My Native Land My Home"
Edward Kamau Brathwaite: "Ancestors"

UNIT 4

(15 hrs)

Play

Vijay Tendulkar: *The Vultures*

BIBLIOGRAPHY/ RECOMMENDED READING

Ashcroft et al. *The Empire Writes Back: Theory and Practise in Post-Colonial Literatures*. Routledge: New York, 1989.
Ashcroft et al (ed) *The Post- Colonial Studies Reader*.Routledge: New York, 1995
Barker, Francis, et al. *Colonial Discourse, Post Colonial Theory*. Manchester University Press: New York, 1994.
Irvine, Lorna L. *Sub/Version: Canadian Fiction By Women*. ECW Press; Toronto, 1986.
Mongia, Padmini (ed) *Contemporary Post-Colonial Theory*.Arnold: London, 1997
Nayar, Pramod K. *Postcolonial Literature: An Introduction*.Pearson: South Asia, 2008.
Patke, Rajeev S. *Postcolonial Poetry in English*. New York: OUP, 2009. Print.
King, Bruce. *New National and Post-Colonial Literatures*.Clarendon Press: New York, 1996.
Nkosi, Lewis. *Tasks and Masks: Themes and Styles of African Literature*. Longman: London, 1981.

PAPER 12

SOCIETY, POLITY AND LITERATURE

Paper Code – MEN 302 B

CREDITS: 4
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 90

Unit 1: Colony & Exile

(30 hrs)

M.K., Gandhi, *An Autobiography: The Story of My Experiments With Truth*,

Dalai Lama. *Freedom in Exile*, San Francisco, Harper, 1991

Agha Shahid Ali: "The Country Without a Post Office", "Snowmen"

Unit 2: Polity

(35 hrs)

B.R.Ambedkar: *Annihilation of Caste* (Introduction & chapter 1)

Karl Marx and Frederich Engels: *Communist Manifesto* (Chapter 1 and 2)

Jacques Rousseau: *Social Contract*

Thomas Hobbes: *On Sovereignty*

Unit 3: Holocaust & War

(25 hrs)

Journaling-as a central feature of autobiographic narrative- the objective and the scientific; Revising Autobiography, Almanac and Memoir; Imagining future- Autobiographical manifestoes in media and technology;, websites as new sites for Life Narratives, blogging- and weblogs as public journals.

A.P.J., Abdul Kalam, *Wings of Fire: An Autobiography*

Anne Frank: *The Diary of a Young Girl*

Siegfried Sassoon: *They*

Wilfred Owen: *Strange Meeting*

Unit 4: Slave Narrative

Harriet Jacobs: *Incidents of the Life of a Slave girl* (1861)

Frederick Douglass: *Narrative of the Life of an American Slave* (1845)

Recommended Reading

- A.P.J., Abdul Kalam, *Wings of Fire: An Autobiography of APJ. Abdul Kalam*, Orient Longman, 1999.
M.K., Gandhi, *An Autobiography: The Story of My Experiments With Truth*, Beacon Press, (Reprint) 1993.
M. Angelou, *I Know Why the Caged Bird Sings*, New York, Bantam, 1971.
A. Frank, *Anne Frank: The Diary of a Young Girl*, 1947, (1st published), Bantam, 1993.
C. L., Hobbs, *The Elements of Autobiography and Life Narratives*, University of Oklahoma, Longman, 2004.
M. L. King Jr., *The Autobiography of Martin Luther King, Jr.*, WarnerBooks, 2001.
A. Hitler, *Mein Kampf*, Mariner Books, Reissue edition, 1998.
N., Mandela, *Long Walk to Freedom: The Autobiography of Nelson Mandela* Tag, Back Bay Books, 1995.
M. M. Bakhtin, *The Dialogic Imagination: Four Essays*, M., Holquist, (Ed), Austin, University of Texas Press, 1981.
B. Franklin-s *Autobiography*, W. W. Norton & Company, 1985.
J. J. Rousseau, *Confessions*, W. C., Mallory (Trans), 1782(1st published), eBooks@Adelaide, 2004.
D. Lama. *Freedom in Exile*, San Francisco, Harper, 1991.
Orhan Pamuk, *Istanbul: Memories of a City*

PAPER 13

MODERN AMERICAN LITERATURE

CODE: MEN 303

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course attempts to understand the literature of the U.S.A. as an outcome of its tradition, culture and politics, especially concentrating on the Modern American Literature. Students are expected to approach the texts in this paper in the light of the ideas and issues discussed in Unit 1.

UNIT 1

(15 hrs)

History of Modern American Literature

Modernism, The Lost Generation, The Great Depression, The American Dream, Harlem Renaissance The Beat Generation.

UNIT 2 (20 hrs)

Poetry

Robert Frost: *Stopping by Woods on a Snowy Evening, The Road Not Taken, Design, After Apple picking.*

Langston Hughes: *Harlem, The Negro Speaks of Rivers.*

Wallace Stevens: *Sunday Morning*

UNIT 3 (25 hrs)

Fiction

Ernest Hemingway: *The Old Man and the Sea*

Toni Morrison: *Beloved*

UNIT 4 (30 hrs)

Drama

O'Neill: *Emperor Jones*

Tennessee Williams: *Glass Menagerie*

BIBLIOGRAPHY/ RECOMMENDED READING

Bradley, Scully. *American Tradition in Literature – Vol I and II*. W.W. Norton and Comp. Inc: New York, 1962.

Crane, Gregg. *The Cambridge Introduction to the Nineteenth Century American Novel*. Cambridge University Press, New York, 2007.

Ehrlich, Eugene and Carruth. *Gorton Oxford Illustrated Literary Guide to The United States*. A Hudson Group Book: Oxford University Press, New York, 1982.

Ellmann, Richard ed. *The New Oxford Book of American Verse*. Oxford University Press, New York, 1976.

Fisher, John and et. Al. *American Literature of the Nineteenth Century*.

Horton, Rod W. *Background of American Literary Thought*. Prentice-Hall Inc: New Jersey, 1974.

Miller, Perry. *The New England Mind*. Harvard University Press, Cambridge, Mass., 1983.

Neville, Mark A. And Herzberg Max J. *Literature in America*. Rand Mc Nold and Co.: U.S.A., 1958.

Williams, Tennessee. *Glass Menagerie*. New York: New Directions. 1999. Print.

Untermeyer, Louis. *The Britannica Library of Great American Writers*. Vol II. Britannica Press: Chicago, 1960.

PAPER 14

ENGLISH PROSE II – MILL TO MARSHALL

CODE: MEN 304

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course aims to foster an appreciation of the genre of prose writing Post Lamb and includes the writing of prominent prose writers such as John Stuart Mill, Walter Pater, Lawrence, Orwell among others. Students are expected to approach the texts in this paper in the light of the ideas and issues discussed in Paper 1.

UNIT 1

John Stuart Mill: *What is Poetry?*

Nineteenth century Philosophy, Poetry as a Form and Eloquence, Distinction between Novel and Poetry

Ralph Waldo Emerson: *Self Reliance*

American Prose Style, Transcendentalism, American Scholar, Nature, Originality in Art

UNIT 2

Walter Benjamin: *The Work of Art: In the Age of Mechanical Reproduction*

Marxism, Film and Photography in the Twentieth century, Question of Originality, New Modes of Perception.

E.B White: *Once More to the Lake*

Personal Essay, Childhood Nostalgia, Identity Crisis, Stream of Consciousness, Internal Conflict.

Virginia Woolf: *The Death of the Moth*

Power of Death, Symbolism, Use of Imagery, Meaninglessness of Life.

UNIT 3

Simon De Beauvoir: *The Woman in Love*

Woman as the Second sex, Masochism, Marriage, Second Wave Feminism, Oppression of Woman, Political Economy.

D H Lawrence: *Why the Novel Matters*

Twentieth century view of Novel, Supreme position of Novel in the 20th century, Stream of Consciousness Technique.

Joan Didion: *On Self Respect*

Twentieth century Essay, Combination of Social Analysis and Personal Confession, Self analysis and American female psyche.

UNIT 4

Salman Rushdie: *Common Wealth Literature does not Exist.*

Post Colonialism, Common Wealth Literature, Identity Crisis.

Edward Kamau Brathwaite: *Nation Language*

Hybridization, English Language, Birth of Nationalism, Subjugated Societies.

BIBLIOGRAPHY/ RECOMMENDED READING

Adorno, Theodor W. "The Essay as Form" in *Notes to Literature*, Vol.I Trans. Sherry Weber Nicholsen. New York : Columbia University Press, 1991.

Atkins, Douglas. *Tracing the Essay: Through Experience to Truth*. Athens: University of Georgia Press, 2005.

Butrym, Alexander J.(ed) *Essays on the Essay: Redefining the Genre*. Athens, Georgia: University of Georgia Press, 1993.

Joeres, Ruth-Ellen B, Elizabeth Mittman, *The Politics of the Essay: Feminist Perspectives*. Indiana: Indiana Univ. Press, 1993

Walker, Hugh. *The English Essay and Essayists*. New Delhi: S. Chand & Company, 1977

Chevalier, Tracy (ed.) *Encyclopedia of the Essay*. London and Chicago: Fitzroy Dearborn Publishers, 1997.

PAPER 15

ENGLISH FICTION II – HARDY TO LESSING

CODE: MEN 305

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

To gain a critical insight and understanding of some of the major twentieth century works of fiction. The new concepts and techniques in fiction will also be taken up for study.. Students are expected to approach the texts in this paper in the light of the ideas and issues in the history paper(MEN01)

UNIT 1 The Narrative

(25 hrs)

Concepts of Narratology: Narrator, Point of View, Polyphony, Heteroglossia, Voice, Narratee,

Unreliable Author, Readerly and Writerly Texts

Jonathan Culler: "Story and Discourse in the Analysis of Narrative"

UNIT 2

(20 hrs)

Thomas Hardy: *The Return of the Native*

Joseph Conrad: *The Heart of Darkness*

UNIT 3

(20 hrs)

Katherine Mansfield: "The Garden Party"

James Joyce: "The Dead"

UNIT 4

(25 hrs)

D.H. Lawrence: *Sons and Lovers*

Doris Lessing: *The Grass is Singing*

BIBLIOGRAPHY/ RECOMMENDED READING

Bradbury, Malcolm and James Mcfarlane. *Modernism*. Harmondsworth, 1976.

Cox, C.B., and Dyson A.E.,(eds) *The Twentieth Century Mind History of Ideas and Literature in Britain (3 Vols)*. Oxford university Press: London, 1972.

David, Deidre. *The Cambridge Companion to the Victorian Novel*. Cambridge: CUP

Eagleton, Terry, *The English Novel*. Oxford: Blackwell, 2005

Lodge, David. *The Modes of Modern Writing*. Edward Publishers: London, 1977.
Woods, Tim. *Beginning Postmodernism*. Manchester University Press: Manchester, 1

SEMESTER IV
PAPER 16

LITERATURE 1950 – 2010

CODE: MEN 401

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course aims to familiarize the students with some of the most recent of the literary works and thereby encourage the students to assess the relationship between their contemporary literature and the literature after the 1950s.. Students are expected to approach the texts in this paper in the light of the ideas and issues in Paper 1.

UNIT 1

(25hrs)

John Osborne: *Look Back in Anger*

Kitchen-sink Drama, Social Realism in Drama, Autobiographical Elements, Britain and British Culture

Dario Fo: *Accidental Death of an Anarchist*

Commedia dell'arte, Twentieth century Theatre, Farce.

UNIT 2 (25 hrs)

Umberto Eco: *The Name of the Rose*

Postmodern Novel, Semiotics in Fiction, Historical Novel, The Significance of the Italian Setting

UNIT 3 (20 hrs)

Ursula Le Guin: *The Left Hand of Darkness*

American Feminist Fantasy Writing, Androgyny and Sexual Identity in Science Fiction, Gender Studies

UNIT 4 (20 hrs)

Khaled Hosseini: *The Kite Runner*

Social Conflict and Ethnic Tensions, Immigrant Experience, Themes-Betrayal, Redemption.

BIBLIOGRAPHY/ RECOMMENDED READING

Bradbury, Malcolm, *The Modern British Novel*. London: Penguin, 1993

Bradbury, Malcolm and James Mcfarlane. *Modernism*. Harmondsworth, 1976.

Cox, C.B., and Dyson A.E.,(eds) *The Twentieth Century Mind History of Ideas and Literature in Britain (3 Vols)*. Oxford university Press: London, 1972.

Eagleton, Terry, *The English Novel*. Oxford: Blackwell, 2005

Lodge, David. *The Modes of Modern Writing*. Edward Publishers: London, 1977.

Woods, Tim. *Beginning Postmodernism*. Manchester University Press: Manchester, 1999.

PAPER 17

AFRICAN LITERATURE

CODE: MEN 402

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

To familiarize the students with some of the representative texts of the African subcontinent and thereafter acquire a critical insights and understanding of African Literature as an outcome of African culture, politics and thought. The course has been introduced in keeping with the growing interest in African literature in English departments across the world.

UNIT 1

(20 hrs)

Poetry

Lenrie Peters: *We have come home*

African Poetry, Oral Tradition in Africa, Significant Themes

Wole Soyinka: *Abiku*

The Myth of the Spiritual Problem Child, Inevitability of Death, Theme of Vanity and Pride, Poetic Style and Tone

UNIT 2

(25 hrs)

Fiction

Chinua Achebe: *Things Fall Apart*

The Archetypal Modern African Novel, Postcolonial Critique, Significance of the Title, The Igbo Community, The Influence of British Colonialism, Individual vs. Culture, Religion, Myth and History, Change and tradition

Nadine Gordimer: *My Son's Story*

Coloured Identity, Cultural Transformation, Trauma of Apartheid, The New South Africa, Significant Themes

UNIT 3

(25 hrs)

Prose

NgugiwaThiong'o: *Decolonising the Mind*, "*The Quest for Relevance*

Post-Colonial Kenya as the Backdrop, Importance of language in African literature, Change of the syllabus of the English Department in the African University.

UNIT 4

(20 hrs)

Short Stories

Njabulo S. Ndebele: *The Prophetess*

TayebSalih: *A Handful of Dates* (Translated by Danys Johnson-Davies)

Makuchi: *Slow Poison*

Ken Saro-Wiwa: *Africa kills her son*

[Source: *The Anchor Book of Modern African Stories* (2002) edited by NadezdaObradovic]

African Culture, Corruption in Modern Africa, Health awareness in Africa, Superstition v/s Rationalism, Self criticism.

BIBLIOGRAPHY/ RECOMMENDED READING

Andrews, William L., Frances Smith Forster and TrudierHarris,ed. *The Concise Oxford Companion to African American Literature*. Oxford University Press, New York, 2001.

Anthonia C. Kalu (ed.) *TheRienner Anthology of African Literature*. First Indian edition: Viva Books, 2008.

TejumolaOlaniyan and AtoQuayson. *African Literature: An Anthology of Criticism and Theory*.Blackwell Publishing, 2007.

Dathorne, O.R. *African Literature in the Twentieth Century*. London: Heinemann, 1976

Eze, Emmanuel Chukwudi.(Ed.) *Postcolonial African Philosophy: A Critical Reader*. Massachusetts: Blackwell Publishers Ltd., 1997

Fage, J.D. and William Tordoff.*A History of Africa*.London: Routledge, 2006

- Irele, F. Abiola.(Ed.) *The Cambridge Companion to the African Novel*. Cambridge: Cambridge University Press, 2009
- Kalu, Anthonia C. (Ed.) *TheRienner Anthology of African Literature*. New Delhi: Viva Books, 2008 (First Indian edition)
- Killam, G.D. (Ed.)*African Writers on African Writing*. London: Heinemann, 1973
- Ngara, Emmanuel. *Art and Ideology in the African Novel: A Study of the Influence of Marxism on African Writing*. London: Heinemann, 1987 (Reprint)
- Nkosi, Lewis. *Tasks and Masks: Themes and Styles of African Literature*. Harlow: Longman,1981
- Olaniyan, Tejumola and AtoQuayson (Ed.) *African Literature: An Anthology of Criticism and Theory*. Massachusetts: Blackwell Publishing, 2007
- Obradovic, Nadezda (Ed.) *The Anchor Book of Modern African Stories*. NY Garden City: Anchor Books, 2002

PAPER 18
CONTEMPORARY CRITICAL THEORY

CODE: MEN 403

CREDITS: 4
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course attempts to give an overview of the major shifts in contemporary literary theories. It will deal with concepts and techniques that each theory has evolved.

Practical Criticism will also be introduced to perceive the relationship between text-author-reader-reality and the shift in these relationships.

UNIT 1 (25 hrs)

New Criticism

The Two Uses of Language, Language of Paradox, Close Reading

Core text:

I.A. Richards: from *Practical Criticism* ("Four kinds of Meaning")

Russian Formalism

Three Phases, Defamiliarization, Dialogism, Polyphony, Heteroglossia

Core text:

Victor Shklovsky: *Art as Technique*

UNIT 2 (25 hrs)

Structuralism

The Sign, Binary Structures

Core text:

Ferdinand de Saussure: *Object of Study*

Post-Structuralism

Signifier/Signified, Difference/Deference, Deconstruction

Core texts:

Michael Foucault: *What is an Author?*

Jacques Derrida: *Structure, Sign and Play in the Discourse of the Human Sciences*

UNIT 3

(20 hrs)

New Historicism

Historicity of the text and the textuality of history

Core text:

Hayden White: "The Value of Narrativity in the Representation of Reality."

On

Narrativity

Marxism

Marx and Engels, Base and Superstructure, Production, Class and Power Relationships

Core text:

Raymond Williams: *Counter Hegemony*

UNIT 4 (20 hrs)

Psychoanalysis

Sigmund Freud, Jacques Lacan

Core text:

Jacques Lacan: *The Insistence of the Letter in the Unconscious*

Ecocriticism

Nature and Literature, the Ecological, Pastoralism, Human Ecology

Core text:

William Rueckert: *Literature and Ecology*

BIBLIOGRAPHY/ RECOMMENDED READING

- Barry, Peter. *Beginning Theory*. Routledge, London, 2010.
- Buchanan, Ian. *A Dictionary of Critical Theory*. New York: Oxford University Press, 2010.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory* (4th Edition). London and New York: Penguin, 2000.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. London, Oxford University Press: 2000.
- Green, Keith and Jill Le Brhan. *Critical Theory and Practice: A Course Book*. Routledge: London, 1996.
- Guerin, Wilfred, L, et al. *A Handbook of Critical Approaches to Literature*. Oxford University Press: New York, 1992.
- Hawkes, Terence. *Structuralism and Semiotics* (2nd Edition). New York: Routledge, 2003.
- Jefferson, Ann and Robey, David, eds. *Modern Literary Theory: A Comparative Introduction*. Batsford: London, 1986.
- Newton, K.M., ed. *Theory into Practice: A Reader in Modern Literary Criticism*. The Macmillan Press Ltd.: London, 1992.
- Ryan, Michael. *Literary Theory: A Practical Introduction*. Blackwell: Oxford, 1999.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. Pearson, Singapore, 2009.
- Sturrock, John (Ed.) *Structuralism and Since: From Lévi-Strauss to Derrida*. New York: Oxford University Press, 1981.
- Waugh, Patricia (Ed.) *Literary Theory and Criticism: An Oxford Guide*. New York: Oxford University Press, 2006.
- Wheeler, Kathleen with C.T. Indra. *Explaining Deconstruction*. Macmillan; Chennai, 1997
- Woods, Tim. *Beginning Postmodernism*. Manchester University Press: Manchester, 1999.

PAPER 19

***WRITINGS FROM THE NORTH EAST**

CODE: MEN 404

CREDITS: 4

TOTAL MARKS: 100 (70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

To train students to cultivate the habit of 'Creative Writing' and showcase their writing skills with clarity, precision and imagination. To also familiarise them and acquire the knowledge of cultivating some technical features of various genres like Poetry, Fiction, Drama, Creative Non-Fiction and Professional Writing.

UNIT 1

Fiction

(30 hrs).

Bhabendra Nath Saikia: *The Hour Before Dawn*

Indira Goswami: *The Moth Eaten Howdah of a Tusker*

Temsula Ao: *Laburnum for my Head*

Easterine Kire: *Mari*

UNIT 2

(15 hrs)

Poetry

Nilamoni Phukan: "History", "the Time of Smoke"

Thangjam Ibopishak Singh: "The Land of Half-Humans"

Monalisa Chankija: "Of a People Unanswered"

Chandrakanta Murasingh: "Slumber"

UNIT 3

(30 hrs)

Myths, Legends and Orality

Mamang Dai: Selected Stories from *The Legends of Pensam*

4 Lores from North East States (Selected)
P.D.Goswami: *Marchen* (Ballads and Tales of Assam)

UNIT 4

(15 hrs)

Non-Fiction

Essay by Sanjay Hazarika
Essay by Dr Hiren Gohain
Essay by Patricia Mukhim

OPTIONAL PAPERS

PAPER 20

INDIAN WRITING IN ENGLISH

CODE: MEN 405 A

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course aims at exposing the students to the historical and cultural background of Indian \Writing in English and thereby relate it to the fiction, poetry and drama of some of the prominent representative writers of the Indian experience including R.K.Narayan, Salman Rushdie, AmitavGhosh, Daruwala, Mahapatra, Padmanabham amongst others.

UNIT 1 (25 hrs)

History

History of Indian Writing in English

- 19th century Indian Writing
- Gandhian Philosophy and its influence on the writings of the period
- Post-Independence Writing: New Concerns- Partition, Identity, Gender, Diaspora

UNIT 2 (25 hrs)

Fiction

R.K. Narayan: *The English Teacher*
Indian Society, Gender, Language.

Anita Desai: *Fasting, Feasting*
Women, Feminism, Diaspora, Identity

AmitavGhosh: *The Hungry Tide*
Ecocriticism, Position of the Marginalized, Border and other related issues

UNIT 3 (20 hrs)

Poetry:

Nissim Ezekiel:

Night of the Scorpion

Keki Daruwalla:

Gulzaman's Son; Wolf; Fish

Jayanta Mahapatra:

Dawn at Puri; The Captive Air of Chandipur-On-Sea

Eunice de Souza:

For Rita's Daughter, Just Born; Women in Dutch Paintings

Modern Indian poetry, Gender, Nature and symbolism, Imagery

UNIT 4 (20 hrs)

Drama

Mahasweta Devi: *Mother of 1084*

Mahesh Dattani: *Bravely Fought the Queen*

Indian theatre, Marginalization, Gender, Significant Themes.

BIBLIOGRAPHY/ RECOMMENDED READING

- Dhavan, R.K. *Explorations in Modern Indo-English Fiction*. Bari Publications: New Delhi, 1982.
Dsouza, Eunice. *Talking Poems: Conversations with Poets*. Oxford University Press: New Delhi, 1999.
Mukherjee, Meenakshi. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann: New Delhi, 1971.
Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi: New Delhi, 1982.
_____. Ed *Aspects of Indian Writing in English*. Macmillan: Madras, 1980.
Naik, M.K. and Shyamala Narayan eds. *Indian English Literature 1980-2000: A Critical Survey*. New Delhi: Pencraft, 2004
Pandey and Barua. *New Directions in Indian Drama*. Prestige: New Delhi, 1994.
Sarkar, Sumit. *Modern India: 1885-1947* (2nd Edition) Basingstoke: Macmillan, 1989.
Trivedi, Harish. *Colonial Transactions*. Manchester Ohio Press: New York, 1995.

AMERICAN LITERATURE

CODE: MEN 405 B

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

OBJECTIVES OF THE COURSE

The course attempts to understand the literature of the U.S.A. as an outcome of its tradition, culture and politics by introducing the students to the works of few prominent writers, writing in different genres, especially concentrating on the American Literature.

UNIT 1 (20 hrs)

History

History of American Literature

American Renaissance of the 19th century

Literary-philosophical impetus of Transcendentalism

American Literary Thought

UNIT 2 (25 hrs)

Poetry

Whitman: *Song of Myself*

Whitman's Poetic Vision, Free Verse, Transcendentalist Influence, Romanticism and Realism

Emily Dickinson :

Nature, the gentlest mother

Will there really be a morning?

A narrow fellow in the grass

I'm nobody! Who are you?

"Hope" is the thing with feathers

Theme of Nature, Life and Eternity, Syntax, Vocabulary and Imagery.

Marianne Moore: *Poetry*

Baseball and writing

Modern American Poetry, Significant Themes, Poetic Style, Depiction of Rural Life

UNIT 3 (20 hrs)

Prose

Edgar Allan Poe: *Tell Tale Heart*
The Black Cat

Modern American Short story, Horror and Fantasy, Gothic, Significant Themes

William Faulkner: *A Rose for Emily*

Allegory, Significance of the Title, Modern Tragedy, Tradition vs. Change, Power of Death

UNIT 4

(25 hrs)

Fiction and Drama

Kate Chopin: *The Awakening*

Modern American Novel, Feminism and Womanhood, Identity and self- realisation, Symbolism, Significant Themes.

Edward Albee: *The American Dream*

Modern American One-Act play, Absurd Drama, Satire, American Dream, Disintegration of Family life.

BIBLIOGRAPHY/ RECOMMENDED READING

Bradley, Scully. *American Tradition in Literature* – Vol I and II. W.W. Norton and Comp. Inc: New York, 1962.

Ehrlich, Eugene and Carruth. *Gorton Oxford Illustrated Literary Guide to The United States*. A Hudson Group Book: Oxford University Press, New York, 1982.

Fischer, John and et. Al. *American Literature of the Nineteenth Century*.

Horton, Rod W. *Background of American Literary Thought*. Prentice-Hall Inc: New Jersey, 1974.

Neville, Mark A. And Herzberg Max J. *Literature in America*. Rand Mc Nold and Co.: U.S.A., 1958.

Untermeyer, Louis Britannica. *Library of Great American Writers* Vol II. Britannica Press: Chicago.

Cultural Studies and Literary Representation

Paper Code – MEN 405 C

CREDITS: 4

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 90

Objective of the Course: Using a range of theories and approaches, Cultural Theory can demonstrate how a cultural form or genre encodes narratives of power, to marginalize certain identities, norms, modes of thinking and knowledge while valorizing others. Literary and cultural theory therefore draws on ways of interpreting the world through a range of disciplines, from History and Economics to Political Science, Sociology and the Physical Sciences.

Unit 1

(30 hrs)

Approaches to Culture: Basic definitions, concepts and idea of culture, Historical background and recent trends, subcultures and cults; cultural studies:, representation, Modern vs Postmodern Cultures, Technology and Culture Diversity of cultures, Aesthetics and varying literary genres.

Unit 2

(35 hrs)

The Oriental :

Haikus of Basho

The Foreword from Raja Rao's *Kanthapura*

A short excerpt from *The Serpent and the Rope*

Excerpts from Orhan Pamuk's *Istanbul*

Satyajit Ray's *film Charulata*

Unit 3

(25 hrs)

The Occidental and the Latin American

Rainer Maria Rilke: Diaries of a young Poet

Jorge Luis Borges Dream tigers

Thomas Stearns Eliot-s The Love Song of J. Alfred Prufrock

Jackie Kay Somebody Else

Recommended Reading

Barker, Chris .Cultural Studies: Theory and Practice .Sage Publications .2nd edition .December 18, 2003

J. R. Benton, Arts and Culture: An Introduction to the Humanities, Prentice Hall, 1988.

M. Gdurham and D. M. Kellner (Eds), Media and Cultural Studies: Key Works, Blackwell, 2001.

P. Brooker, A Glossary of Cultural Theory, Arnold, 2000.

E. Hallman (Ed), Cultural Encounters, Routledge, 2000.

L. Stryk (Ed), On Love & Barley: Haiku of Basho, University of Hawaii Press, 1985.

J. L. Borges, Dreamtigers, Viking Press, 1996.

M. Jain (Ed), Thomas Stearns Eliot: Selected poems, OUP, 1992.

R. M. Rilke, Diaries of a Young Poet, W.W. Norton & Company, 1997.

J. Kay, Adoption Papers, Bloodaxe, 1991.

R. Rao, Kanthapura, Orient Longman, 1989.

R. Rao, The Serpent and the Rope, Orient Longman, 1995.

Orhan Pamuk's *Istanbul: Memories of a City*

Sarris, A. *Notes on the auteur theory in 1962*. *Film Theory*, 27, 1–8. 1963