

**DEPARTMENT OF ENGLISH
JAMIA MILLIA ISLAMIA
NEW DELHI – 110025**

SYLLABUS OF M.A. ENGLISH SEMESTER MODE

Semester I: 4 core papers + 1 CBCS paper

Paper I: Poetry I
Paper II: Drama I
Paper III: 19th Century American Literature
Paper IV: Indian Writing in English
CBC Paper I: Popular Fiction

Semester II: 4 core papers + 1 CBCS Paper

Paper V: Fiction I
Paper VI: Literary Criticism
Paper VII: Postcolonial Literatures in English
Paper VIII: Indian Literature(s) in English Translation
CBCS Paper II: Reading Resistance Texts

Semester III: 3 core papers + 1 CBC paper + 1 paper AECC

Paper IX: Poetry II – From the Victorian Age to Contemporary Times
Paper X: Drama II –The 19th and 20th Century
Paper XI: Fiction II – The Modern Novel
CBC Paper III: Writings from the Margins
AECC Paper I: Non-Fiction Prose

Semester IV: 3 core papers + 1 CBC paper + 1 paper SEC

Paper XII: Introduction to Literary Theory
Paper XIII: Life, Literature and Thought in the 20th Century
Paper XIV: Performance Aesthetics
CBC Paper IV: 20th Century American Literature
SEC Paper I: Translation, Theory and Practice

*Each paper of four credits shall have 4 lectures per week over a period of one semester for teaching-learning process.

* Evaluation will be based on end semester examination and internal assessment. For end semester examination, each paper will carry 75 marks and will be of three hours' duration. Internal Assessment will be based on two mid-semester tests/ assignments for 25 marks.

M.A. ENGLISH SEMESTER I

Paper I: Poetry I - From Chaucer to Keats

The paper will introduce students to the tradition of poetry in English literature from its early stages to the Romantic period. It will inculcate in them the habit of reading poetry and develop the understanding of the form as a distinct literary art, and help them unravel the poetic structure required to analyse a poem. It will enable students to read canonical texts in their proper contexts to appreciate their finer nuances and also interrogate them by reading against the grain.

Unit I

Geoffrey Chaucer: 'The General Prologue' to *The Canterbury Tales*
William Shakespeare: *Sonnets* 18, 29, 116, 130
John Milton: *Paradise Lost*, Book 1 (Satan's first Speech for detailed study)

Unit II

John Donne: "The Sun Rising", "A Valediction Forbidding Mourning"
Andrew Marvel: "To His Coy Mistress"

Unit III

William Blake: "Holy Thursday", "Sick Rose", "Tyger", "London"
William Wordsworth: "Tintern Abbey", "Ode on Intimations of Immortality"
Samuel Taylor Coleridge: "Kubla Khan", "Dejection: An Ode"

Unit IV

John Keats: "Ode on a Grecian Urn", "To Autumn"
P.B. Shelley: "Ode to the West Wind"

Recommended Readings:

Abrams, M. H. *The Mirror and the Lamp*, OUP, 1972.
Bowra, C.M. *The Romantic Imagination*, OUP, 1999.
Damrosch, Leo. *Eternity's Sunrise: The Imaginative World of William Blake*, 2015, Yale University Press, 2016
O'Neill, Michael. *The Cambridge History of English Poetry*, Cambridge University Press; Reprint edition, 2015
Sutherland, James. Preface to *18th Century Poetry Background*. Oxford University Press, 1948
Thommen, Basil. "The Sexual and the Spiritual in John Donne's Poetry: Exploring "The Extasie" and its Analogues", <http://www.inquiriesjournal.com/articles/938/the-sexual-and-the-spiritual-in-john-donnes-poetry-exploring-the-extasie-and-its-analogues>
Pullman, Philip. "William Blake and me"
<https://www.theguardian.com/books/2014/nov/28/philip-pullman-william-blake-and-me>

Paper II: Drama I - Sixteenth to Eighteenth Century English Drama

Shakespeare is almost synonymous with sixteenth century drama. Though his fame may dominate most of the sixteenth and early seventeenth century theatres, one must remember that it was not a solitary triumph. He was, like most writers, influenced by his contemporaries and in turn influenced a vast generation of theatre lovers. Patrons invested not only their money, but also their time and literary talent to dramaturgy. This paper, while emphasizing Shakespeare's centrality to English Drama, will pay due attention to what happened around him on the Elizabethan and Jacobean stage and by the impact it had on the century to come.

Unit I

Northrop Frye: "Conspectus of Dramatic Genres" (in *Kenyon Review*)

Samuel Bowles: "Shakespeare's Elizabethan Audience" (<https://www.usi.edu/bowles>)

Unit II

William Shakespeare: *Antony and Cleopatra, As You Like It*

Unit III

Thomas Heywood: *A Woman Killed With Kindness*

Beaumont and Fletcher: *Philastor, or Love Lies Bleeding*

Unit IV

John Dryden: *All For Love*

Richard Brinsley Sheridan: *A School For Scandal*

Recommended Readings:

Marlowe, Christopher. *Dr. Faustus, The Jew of Malta*

Webster, John. *The Duchess of Malfi*

Jonson, Ben. *Volpone, The Alchemist*

Congreve, William. *The Way of the World*

Dollimore, Jonathan and Alan Sinfield. Eds. *Political Shakespeare: New Essays in Cultural Materialism*. Manchester University Press, 1985

Dillon, Janette. *Theatre, Court and City 1595-1610: Drama and Social Space in London*. Cambridge University Press, 2000

Evans, Blackmore G. *Elizabethan – Jacobean drama*. New Amsterdam Books, 1998

Paper III: Nineteenth Century American Literature

Nineteenth century America was a society which witnessed a weakening of the old colonial beliefs concerning deity, nature and man and was seeking a new creed, a new movement, both intellectual and aesthetic. As a result of this new spirit, an increased awareness of the significance of individuals and varieties of emotional responses became dominant in the literary forms emerging from America. This course will explore the rhetorical dimensions of these textual performances and also examine the historical and cultural circumstances behind the production of these texts.

Unit I: Non-fiction Prose

Sojourner Truth: "Aren't I a Woman"
Ralph Waldo Emerson: "The American Scholar"
Henry David Thoreau: "Civil Disobedience"

Unit II: Poetry

Paul Laurence Dunbar: "Sympathy"
Walt Whitman: "When Lilacs Last in the Dooryard Bloom'd"
Emily Dickinson: "My Life had stood - a loaded Gun", "Hope is the thing with feathers"

Unit III: Short Story

Washington Irving: "Rip Van Winkle"
Herman Melville: "Bartleby, the Scrivener: A Story of Wall Street"

Unit IV: Novel

Nathaniel Hawthorne: *The Scarlet Letter*

Recommended Readings:

The Norton Anthology of American Literature

The Heath Anthology of American Literature

Pelican Guide to American Literature

The Norton Anthology of African American Literature

Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. OUP, 1968

McNeill, Helen. *Emily Dickinson*. Pantheon Books, 1986

Parrington, Vernon. *Main Currents in American Thought*. University of Oklahoma Press, 1987

Sundquist, Eric. J. *To Wake the Nations: Race in the Making of American Literature*. Harvard University Press, 1993

Paper IV: Indian Writing in English

The objective of the course is to familiarise students with the emergence and growth of Indian Writing in English in the context of colonial experience. The course will discuss issues concerning Indian Writing in English such as the representation of culture, identity, history, constructions of nation, (post)national politics, gender politics and cross-cultural transformations.

Unit I: Fiction

Raja Rao: *Kanthapura*
Amitav Ghosh: *In an Antique Land*

Unit II: Non-Fiction Prose

A.K. Ramanujan: "Is there an Indian Way of Thinking: An Informal Essay" (in *The Collected Essays of A. K. Ramanujan*, OUP, 1999)

Nayantara Sahgal: "Some Thoughts on the Puzzle of Identity" (the Arthur Ravenscroft Commonwealth Literature Lecture at Leeds, 1993)

Unit III: Poetry

Nissim Ezekiel: "Goodbye Party for Ms. Pushpa T.S.", "Background, Casually", "Night of the Scorpion"

Kamala Das: "An Introduction" "My Grandmother's House"

Meena Alexander: "Dream Poem", "House of a Thousand Doors" (in *Indian Poetry in English*. Ed. Makarand Paranjape. Madras: Macmillan, 1993)

Unit IV: Drama

Mahesh Dattani: *Final Solutions*

Recommended Readings:

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.

Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman Limited 1992.

Gauri, Vishwanathan. *Masks of Conquest: Literary Study and British Rule in India*. Columbia UP, 1989.

Iyenger, K. R. Srinivasa. *Indian Writing in English*. Asia Publishing House, 1962.

King, Bruce. *Modern Indian Poetry in English*. Revised Edition. OUP, 2005

Mukherjee, Meenakshi. *The Twice Born Fiction*. 2nd edn, Pencraft International, 2007.

Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 2009.

Naik, M.K. and Shyamala A. Narayan. *Indian English Literature 1980-2000: A Critical Survey*. Pencraft International, 2007

CBCS Paper 1: Popular Fiction

The course will examine the following forms of 'popular' fiction from the Anglo-American literary context: romance, thriller and children's literature through prescribed texts in the syllabus. In doing so, the course will try to study not only these texts and genres, but also try and unpack the term 'popular'. The students enrolled for the course are encouraged to watch film/television adaptations of the fictional texts prescribed.

Unit I: Introduction to Popular Fiction

Christopher Pawling: "Introduction: Popular Fiction: Ideology or Utopia?", in Pawling (ed.), *Popular Fiction and Social Change*, London and Basingstoke: Macmillan, 1984, pp. 1-19.

John Cawelti: "The Study of Literary Formulas" (in Robin W. Winks (ed.), *Detective Fiction: A Collection of Critical Essays*, New Jersey: Prentice Hall Inc., 1980, pp. 121-43.)

Unit II: Romance

Helen Fielding: *Bridget Jones's Diary*

Bridget Fowler, "Understanding the Romance: The Origins and Structure of a Major Mass Cultural Genre" (in *The Alienated Reader: Women and Popular Romantic Literature in the Twentieth Century*, New York: Harvester Wheatsheaf, 1991, pp. 7-17.)

Unit III: Thriller

Ian Fleming: *Casino Royale*

Jerry Palmer, "Thrillers" (in Pawling ed., *Popular Fiction and Social Change*, London and Basingstoke: Macmillan, 1984, pp. 76-98.)

Unit IV: Thriller

J.K. Rowling: *Harry Potter and the Philosopher's Stone*

Felicity A. Hughes: "Children's literature: Theory and Practice" (in Peter Hunt ed., *Children's Literature: Critical Concepts in Literary and Cultural Studies*, London and New York: Routledge, 2006, pp. 68-85.)

Recommended Readings:

Ang, Ien. "Feminist Desire and Female Pleasure: On Janice Radway's Reading the Romance, Women, Patriarchy and Popular Literature." *Camera Obscura* 16, 1988: 179-90.

Bennett, Tony, ed. *Popular Fiction: Technology, Ideology, Production, Reading*. Routledge, 1990.

Bennett, Tony, Graham Martin, Colin Mercer, and Janet Woollacott, eds. *Culture, Ideology and Social Process*. The Open UP, 1981.

Berger, Arthur A. *Popular Culture Genres: Theories and Texts*. Sage Publications, 1992.

Bloom, Clive. *Cult Fiction: Popular Reading and Pulp Theory*. St. Martin's P, 1998.

Fiske, John. *Reading the Popular*. Unwin Hyman, 1989.

Pawling, Christopher, ed. *Popular Fiction and Social Change*. Macmillan, 1984.

Ross, Andrew. *No Respect: Intellectuals and Popular Culture*. Routledge, 1989.

Paper V: Fiction I

The course intends to acquaint students with the growth and development of the English novel during the eighteenth and the nineteenth century. This Paper will interrogate and contextualize the social and cultural movements of the Period. The paper will also seek to familiarise the students with the trends in fiction written during the period.

Unit I

Jane Austen: *Mansfield Park*

Daniel Defoe: *Robinson Crusoe*

Unit II

Charles Dickens: *Great Expectations*

Charlotte Bronte: *Jane Eyre*

Unit III

George Eliot: *Middlemarch*

Unit IV

Thomas Hardy: *The Return of the Native*

Recommended Readings:

Allen, Walter. *The English Novel*. Penguin UK, 1958
Clive, T. Probyn. *English Fiction of the Eighteenth Century 1700 — 1789*. Longman, 1987
Eagleton, Terry. *The English Novel: An Introduction*. Wiley-Blackwell, 2004
Forster, E.M. *Aspects of the Novel*. Penguin, 2005
Leavis, F.R. *The Great Tradition*. Andesite Press, 2007.
Skilton, David. *The English Novel: Defoe to the Victorians*. David & Charles, 1977.
Watt, Ian. *The Rise of the Novel*, Random House, 2011

Paper VI: Literary Criticism

This paper deals with the study, assessment and interpretation of literature that helps us determine the qualities and character of literary creations. The students would become familiar with a variety of critical approaches that would promote their understanding of literary works and enable them to critically appreciate literature.

Unit I

Aristotle: *Poetics*
John Dryden: “An Essay of Dramatic Poesie”

Unit II

Samuel Taylor Coleridge: Chapters IV, XII, & XIV of *Biographia Literaria*
Matthew Arnold: “The Function of Criticism at the Present Time”

Unit III

T. S. Eliot: “Tradition and the Individual Talent”, “The Function of Criticism”
Northrop Frye; “The Archetypes of Literature”

Unit IV

Virginia Woolf: Chapter IV of *A Room of One's Own*

Recommended Readings:

Cleantb Brooks and W.K.Wimsatt. *Literary Criticism: A Short History of Literary Criticism*, University of Chicago Press, 1983.
I.A. Richards. “The Two Uses of Language”, “The Four Kinds of Meaning”. *Principles of Literary Criticism*. Routledge, 2017.
Longinus. “On the Sublime”
P.B. Shelley: “A Defense of Poetry”
Plato: Book X of *The Republic*

Rene Wellek: *A History of Modern Criticism*. Yale University Press, 1986
William Hazlitt: "Why the Arts are Not Progressive"
Wimsatt and Beardsley: "The Intentional Fallacy", "The Affective Fallacy"

Paper VII: Postcolonial Literatures in English

The richness and diversity of Postcolonial Literatures is self-evident. This course will introduce students to major issues, themes, and literary concepts of the postcolonial such as race, class, history, language, gender, movements and migration. Apart from the prescribed texts, the students will be required to acquaint themselves with the books and essays referred to in "Recommended Readings".

Unit I: Non-fiction Prose

NgugiwaThiong'o: Chapter 1 of *Decolonizing the Mind*
Frantz Fanon: Chapter 1 of *Black Skin, White Masks*

Unit II: Poetry

E.K. Braithwaite: "Ananse", "Negus" (in *The Arnold Anthology of Post-Colonial Literatures in English*)
Judith Wright: "Woman to Man", "Rockpool"

Unit III: Fiction

Salman Rushdie: *Midnight's Children*

Unit IV: Fiction

Chimamanda Adichie: *Americanah*

Recommended Reading:

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post Colonial Literatures*. 2nd edition, Psychology Press 2002
Bhabha, Homi K., ed. *Nation and Narration*. Routledge, 1990
Césaire, Aimé. *Discourse on Colonialism*. Monthly Review Press, 1972 & 2000
Fanon, Frantz. *The Wretched of the Earth*. Grove Press, 2004
Gilbert, Helen and Joanne Tompkins. *Post-Colonial Drama: Theory, Practice, Politics*. Routledge, 1996
Rushdie, Salman. *Imaginary Homelands: Essays and Criticism, 1981-1991*. Granta, 1991
Said, Edward. *Orientalism: Western Conceptions of the Orient*. Routledge, 1978.
Trivedi, Harish and Meenakshi Mukherjee, eds. *Interrogating Post-Colonialism: Theory, Text and Context*. Shimla: Indian Institute of Advanced Study, 1996.

Paper VIII: Indian Literature(s) in English Translation

This course will introduce students to a wide range of Indian Literature of the nineteenth and the twentieth century in English translation. Focused study of selected key texts of this period will open opportunities to study writers who lived through the period of the nation's transition from pre-colonial to colonial and then from the colonial to the post-colonial phase. Discussions will revolve around the ways in which these texts represent the nation along with their engagement with issues of gender, caste, class and history. Issues pertaining to the problematic of translation will also be discussed.

Unit I: Fiction

Mirza Mohammad Hadi Ruswa: *Umrao Jan Ada* (Trans. from Urdu by David Matthews; Also refer to translation by Khushwant Singh & M. A Hussaini)
Shrilal Shukla: *RaagDarbari* (Trans. Gillian Wright)

Unit II: Non-Fiction Prose

Mirza Ghalib: Excerpt from *Dastanbuy: A Diary of The Indian Revolt of 1857* (Trans. from Persian by Khwaja Ahmad Faruqi, pp. 26-30, 37-40, 44-46, 48, 52).
Tarabai Shinde: Excerpt from *Stri Purush Tulana, Women Writing in India*. Eds. Susie Tharu & K. Lalitha, Vol. 1, pp. 221-234).

Unit III: Poetry

Faiz Ahmad Faiz: "Don't Ask me, for that Love Again", "Dawn of Freedom", "August 1952" (Trans from Urdu by Agha Shahid Ali, from *The Rebel's Silhouette*, New Delhi: OUP, 1991, Pages,3,13,17. Also refer to *Poems by Faiz*, translation by V. G. Kiernan, OUP)
Chemmanam Chacko: 'Rice' (Trans from Malayalam by K Ayyappa Paniker, from *The Oxford Anthology of Modern Indian Poetry*. Ed. Vinay Dharwadker and A. K. Ramanujan, pp.148-149)
Sitakant Mahapatra: 'The Election', (Trans from Oriya by the poet, from *The Oxford Anthology of Modern Indian Poetry* Ed. Vinay Dharwadker and A. K. Ramanujan , pp.176)

Unit IV: Short Story and Drama

Girish Karnad: *Hayavadana* (translated by the author, OUP)
Premchand: "Sadgati" ("Salvation"; Trans. M. Asaduddin. *Premchand: The Complete Short Stories: Vol.3*. Ed. M. Asaduddin, Penguin Books, 2017, pp. 601-608)
Mahasweta Devi: "Draupadi" (trans. from Bangla by Gayatri Chakravorty Spivak)

Recommended readings:

Ahmad, Aijaz. "Indian Literature: Notes Towards the Definition of a Category" in *In Theory: Classes, Nations, Literatures*. Verso. 1992
Das, S.K. *History of Indian Literature*. Volume 2 and 3, Sahitya Akademi. OUP. 1995
Dharwadker, Vinay. "Modern Indian Poetry and its Contexts", *The Oxford Anthology of Modern Indian Poetry*. OUP, 1996.
Gupta, Akhil. "Narratives of Corruption" in *Red Tape: Bureaucracy, Structural Violence, and Poverty in India*. Duke University Press, 2012.

Kaviraj, Sudipta. *The Imaginary Institution of India: Politics and Ideas*. Columbia University Press, 2010.
Oldenburg, Veena Talwar. *The Making of Colonial Lucknow: 1856-1877*. Princeton University Press, 1984
Russel, Ralph and Khurshidul Islam. *Ghalib: Life and Letters*. OUP, 2007.
Sangari, Kumkum and Sudesh Vaid. *Recasting Women: Essays in Indian Colonial History*. Kali for Women, 1989.

CBCS Paper II: Reading Resistance Texts

The course would consider 'resistance' as a distinct category of literary representation born out of the socio-political milieu. The constructs of resistance shall be addressed with specific reference to the history of South Asia, which finds powerful manifestations in the rich harvest of literary creativity of the region. Literary texts representing prominent forms of resistance from various sites/languages /genres shall be taken up for study and analysis.

Unit I: Prose

Barbara Harlow: "The Theoretical-Historical Context" (in *Resistance Literature*)
Bill Ashcroft, Gareth Griffiths & Helen Tiffin 'Introduction', *The Empire Writes Back*

Unit II: Poetry

Kishwar Naheed: "We Sinful Women"
Javed Akhtar: "The New Decree"
Wole Oguntokun: "The Immigrant"
Michael Philip Batt: "The Ride to Agadir"

Unit III: Fiction

Narayan: "Taxes for Heads and Breasts" (in *Cries in the Wilderness*)
Anjana Appachana: "Her Mother"

Unit IV: Drama

Syed Shamsul Haq: "At the Sound of Marching Feet" (in *Contemporary Plays from South Asia*)

Recommended Readings:

Ahmed, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.
Chomsky, Noam. 'On Resistance' Chomsky. *The New York Review of Books*, 1967.
Said, Edward. "Introduction" to *Orientalism*. Penguin Books, 1991.
Said, Edward. *Literature & Resistance*. South End Press, 2003.
Suleri, Sara. "Woman Skin deep: Feminism and the Postcolonial Condition" *Women, Autobiography, Theory: A Reader*, University of Wisconsin Press, 1998.
Hollander, Jocelyn A. and Rachel L. Einwohner. "Conceptualizing Resistance", "Conceptualizing Resistance", *Sociological Forum. Jstor* Vol. 19. No. 4 (Dec 2004).
Lewis, Tess. "Review: Literature as Resistance" *The Hudson Review*, vol. 60, No. 4 (winter 2008).

Paper IX: Poetry I: From the Victorian Age to Contemporary Times

This course intends to introduce students to poetry from the Victorian Age to contemporary times by engaging with the form, style and theme of select poetic texts that are reflective of the cultural and material history of the times.

Unit I

Matthew Arnold: "Dover Beach"
Alfred Lord Tennyson: "Crossing the Bar"
Robert Browning: "Porphyria's Lover"

Unit II

W. B. Yeats: "The Second Coming"
W. H. Auden: "In Memory of W. B. Yeats"
Siegfried Sassoon: "The Death Bed"

Unit III

T. S. Eliot: *The Waste Land*

Unit IV

Bob Dylan: "Blowing in the Wind"
Derek Walcott: "The Sea is History"
Seamus Heaney: "Blackberry-Picking"

Recommended Readings:

Adorno, Theodor. "Lyric Poetry and Society" in *Critical Theory and Society: A Reader*. eds. Bronner and Kellner, OUP, 2011, 2017.
Ashcroft, Bill et al. *The Empire Writes Back*. Psychology Press, 2002.
Beasley, Rebecca. *Theories of Modernist Poetry – T.S. Eliot, T.E. Hulme and Ezra Pound*. Routledge, 2007.
Bradbury, Malcolm. *Modernism*. Penguin Books, 1991.
Hamilton, Ian. *The Oxford Companion to Twentieth Century Poetry in English*. OUP, 1996.
Litzinger, Boyd and Donald Smalley. *Robert Browning: The Critical Heritage*. Routledge, 1968.
Rich, Adrienne. *A Human Eye: Essays on Art in Society*. 1997-2008, WW Norton & Company, 2009.
Walcott, Derek. "The Muse of History" *The Postcolonial Studies Reader*. Routledge, 1995.
Weston, Jessie. *From Ritual to Romance*. Princeton University Press, 1993.

Paper X: Drama II: Nineteenth and Twentieth Century Drama

With stalwarts such as Shakespeare and Marlowe dominating and influencing preceding centuries, one witnesses a natural decline in drama during the nineteenth and the twentieth century. However, while verse drama declined, other forms of drama thrived in England, and more so, on the continent. One may well remember the drama of the nineteenth century for the "lyric" drama, the comic opera and melodrama

followed by the twentieth century drama best known for its political engagement, existential issues, and experiments in dramaturgy. This paper aims at understanding modern English drama, with a special emphasis on the 'Theatre of the Absurd', where experimentation with style and form were uninhibited.

Unit I

J. M. Synge: *Riders to the Sea*
Oscar Wilde: *The Importance of Being Earnest*

Unit II

T. S. Eliot: *The Cocktail Party*
Bertolt Brecht: *The Caucasian Chalk Circle*

Unit III

Luigi Pirandello: *Six Characters in Search of Author*
Albert Camus: *Cross Purpose*

Unit IV

Ann Charters & Samuel Charters: "What is a Play?" (from *Literature and Its Writers*)
Eric Bentley: "Foreword" to *The Playwright as Thinker: A Study of Drama in Modern Times*, Fourth Edition. University of Minnesota Press, 1987.

Recommended Readings:

Beckett, Samuel. *Waiting for Godot*
Bigsby, C.W.E. *Contemporary English Drama*. Homes & Meier Publishers, 1981.
Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic, 2015.
Ionesco, Eugene. *Exit the King, Notes and Counter Notes*.
Ibsen Henrik. *A Doll's House, Ghosts*.
Styan, J.L. *Modern Drama in Theory and Practice*. Cambridge University Press, 1983.
Williams, R. *Drama from Ibsen to Brecht*, Penguin, 1981.
Worth, K. *Revolutions in Modern English Drama*. Bell, 1973.

Paper XI: Fiction II - The Modern Novel

This course will examine the key elements of modern through select fictional texts. It will focus on the emergence and development of the modern novel in the light of colonialism, war, feminism, psychoanalysis, avant-garde movements, mass culture, and theories of the novel. It will also consider the significance of innovative literary techniques such as point of view, character, language, narrative strategies, impressionism, stream of consciousness, and authorial impersonality.

Unit I

Joseph Conrad: *The Heart of Darkness*

Unit II

D.H. Lawrence: *The Rainbow*

Unit III

James Joyce: *A Portrait of the Artist as a Young Man*

Unit IV

Virginia Woolf: *To the Lighthouse*

Recommended Reading:

Jean Rhys. *Wide Sargasso Sea*. Penguin Books Ltd. 2000.

Booth, Wayne C. *The Rhetoric of Fiction*. 2nd ed. The University of Chicago Press, 1983.

Frazer, G.S. *The Modern Writer and His World*. Pelican, 1964.

James, Henry. "The Art of Fiction". *Longman's Magazine* 4 (September 1884)

Trotter, David. "The Modernist Novel." *The Cambridge Companion to Modernism*. Ed. Michael Levenson. Cambridge UP, 1999.

Woolf, Virginia. "Modern Fiction" in *The Common Reader*. Mariner Books, 2002.

CBC Paper III: Writing from the Margins

If human enterprise is to be viewed in terms of space (socio-cultural-political-geographical) there will always be the issues on the ideas of 'centres' and 'margins'. Different disciplines see their relations differently: while structural anthropology finds them in constant dialogue and military parlance would describe them as being in relentless war against each other, a philosophical perspective would see them as complementing each other. This paper offers an investigation into the nature of centre-margin relation through the literatures emerging from different parts of the globe which have always defeated any attempt to paint them with one brush.

Unit-I: Conceptualizing the Margin

B.R. Ambedkar: "The Riddle of the Shudras" from *Who were the Shudras?*

Martin Luther King Jr: "I Have a Dream"

Homi K.Bhabha: Introduction to *Location of Culture*

Unit-II: Poetry

Langston Hughes: "Dreams", "I, too, sing America"

Namdeo Dhasal: "Man You should Explode" (in *Golpitha*)

Govind Chatak: "Garhwali Songs" (in *Painted Words*)

Hoshang Merchant: "Prologue: Return to My Native Land" (in *Sufiana Poems*)

Meena Kamle: *Waiting*

Unit-III: Fiction

Ajay Navaria: "Scream" (in *Unclaimed Terrain*)

Temsula Ao: "The Jungle Major" (in *These Hills called Home: Stories from a War Zone*)

Cyrus Mistry: Extracts from *Chronicle of a Corpse-bearer*

Hansda Sowvendra Shekhar: "The Adivasi will not Dance"

Unit-IV: Autobiography

Sally Morgan: Extracts from *My Place*

Urmila Pawar: Extracts from *The Weave of my Life*

Revati: Extracts from *The Truth about Me*

Recommended Readings:

Devy, G.N. *Painted Words: An Anthology of Tribal Literature*. Penguin Books, 2003.

Merchant, Hoshang. *Yaraana: Gay Writing from South Asia* Penguin Books, 2000.

Chattopadhyaya, Devi Prasad. *Lokayata*. Rajkamal Prakashan, 1982.

Gates, Henry Louis and Nellie Mckayed: *Norton Anthology of African American Literature*. WW Norton, 1996.

Limbale, Sharan Kumar. *Towards an Aesthetics of Dalit Literature*. Orient Black Swan, 2004

Mukhopadhyay, Sudipto. 'The 'Legitimate' Writer and his 'Illegitimate' (?) Writings' in *Mainstream*, Vol. LV No. 35, August 19, 2017.

Russel and Hira Lal: "Introduction" to *Tribes and Castes in the Central Provinces of India*, Vol-1 London: Macmillan and Co., 1916.

AECC Paper I: Non-Fiction Prose

It won't be an exaggeration to say that the history of human civilization has been the history of 'ideas'. It is in this context, a student of English literature, who has his task cut out to study human life holistically, can't help studying the ideas which informed and shaped not just the literary movements but also the socio-political formulations since ages. Be it the idea of 'unalienable individual right' or of 'liberty, equality and fraternity', or that of 'total revolution', one finds in each a lofty expression of human aspiration that refuses to bow down. Ideas on temporal and spiritual power are as important as the issues concerning modes and manners of human expression. Similarly, the significance of cultural aspects of human articulation can never be understated.

Unit I

John Locke: "Of Power" (in *An Essay Concerning Human Understanding*)

Thomas Jefferson: "The Declaration of Independence"

Unit II

Karl Marx and Fredrick Engels: "Manifesto of the Communist Party"

Jean Paul Sartre: "What is Writing?"

Unit III

Jawaharlal Nehru: "What is Religion?"

Amartya Sen: "The Argumentative Indian", in *The Argumentative Indian*

Unit IV

Nelson Mandela: "Freedom" (in *Long Walk to Freedom*)

Arundhati Roy: 'The Doctor and the Saint' (in B.R. Ambedkar's *The Annihilation of Caste*)

Recommended Readings:

Snow, C.P. *The Two Cultures*, Cambridge University Press, 2012.
Sartre, Jean-Paul. *What is Literature?* Routledge, 2001.
Sowell, Thomas. *Race and Culture: A World View*. Basic Books, 1995.
Banton, Michael. *Racial Theories*. Cambridge University Press, 1998.
Easthope, Antony and Kate McGowan eds. *A Critical and Cultural Theory Reader*. University of Toronto Press, 1992.

Paper 12: Introduction to Literary Theory

This course intends to equip students with basic readings in cultural and literary theory. The objective being introductory, the focus of the course will be on familiarizing students with as many theoretical positions as possible through prescribed readings in the course. The areas covered include Marxism, Structuralism, Post-structuralism, Psychoanalysis, Feminism, Postmodernism and Post-colonialism etc.

Unit I

Louis Althusser: "Ideology and Ideological State Apparatuses" (in *Lenin and Philosophy and Other Essays*)
Ferdinand de Saussure: "The Object of Study" (in *The Course in General Linguistics*)
Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences" (in *Writing and Difference*)

Unit II

Jacques Lacan: "The Agency of the Letter in the Unconscious or Reason since Freud" (in *Écrits: A Selection*)
Michel Foucault: "What is an Author?" (in *Language, Counter-Memory, Practice*)
Roland Barthes: "From Work to Text" (in *Image-Music-Text*)

Unit III

Michèle Barrett: "Ideology and the Cultural Production of Gender" (in *Women's Oppression Today: Problems in Marxist Feminist Analysis*)
Luce Irigaray: "When the Goods Get Together" (in Elaine Marks and Isabelle Courtivroneds. *New French Feminisms*)
Jean-François Lyotard: "Answering the Question: What is Postmodernism?" (in *The Postmodern Condition: A Report on Knowledge*)

Unit IV

Homi Bhabha: "Dissemination: Time, Narrative and the Margins of the Nation State" (in *Location of Culture*)
James Clifford: "Diasporas" (in *Routes: Travel and Translation in the Late 20th Century*)
Gayatri C. Spivak: "Can the Subaltern Speak?" (Cary Nelson and Larry Grosbergs Eds. *Marxism and the Interpretation of Culture*)

Recommended Readings:

- Althusser, Louis, and Étienne Balibar. *Reading Capital*. Translated by Ben Brewster. Verso, 1979.
- Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Pearson Education Limited, 2009.
- Burke, Kenneth. *On Deconstruction: Theory and Criticism after Structuralism*. Ithaca, Cornell University Press, 1982.
- Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.
- Grossberg, Lawrence, Cary Nelson, and Paula A. Treichler, eds. *Cultural Studies*. Routledge, 1992.
- Guha, Ranajit, ed. *A Subaltern Studies Reader, 1986–1995*. Minneapolis: University of Minnesota Press, 1997.
- Lacan, Jacques. *The Four Fundamental Concepts of Psycho-analysis*. Edited by Jacques-Alain Miller. Translated by Alan Sheridan. Norton, 1978.
- Nicholson, Linda J. ed. *Feminism/Postmodernism*. Routledge, 1990.
- Saussure, Ferdinand de. *A Course in General Linguistics*. Edited by Charles Bally and Albert Reidlinger. Translated by Wade Baskin. Philosophical Library, 1959.

Paper XIII: Life, Literature and Thought in the Twentieth Century

This course intends to introduce students to the diverse literary and intellectual trends of the twentieth century. The focus is to familiarize students with the various genres such as seminal texts of twentieth century through the texts prescribed in the course. The areas covered include Film Studies, Feminism, Post-colonial theory.

Unit I: A Background of Ideas

Jean Paul Sartre: “Preface” to *The Wretched of the Earth*
Simone de Beauvoir: “The Independent Woman”

Unit II: Poetry

John Lennon: “Imagine”
Margaret Atwood: “Spelling”
Agha Shahid Ali: “From Amherst to Kashmir”

Unit III: Fiction

Garbriel Garcia Marquez: “The Incredible and Sad Tale of Innocent Erendira and her Heartless Grandmother”
Jhumpa Lahiri: “When Mr. Pirzada Came to Dine”

Unit IV: Film

Khuda ke Liye (Dir. Shoaib Mansoor)

Recommended Readings:

- Blamires, Harry. (Ed) *A Guide to 20th Century Literature in English*. Kegan & Paul, 1983.
- Bradbury, Malcolm. *Modernism*. Penguin Books, 1978,

Brooker, Peter. (Ed) *Modernism/Postmodernism*. Routledge, 1992.
McGaw, William. (Ed) *Inventing Countries: Essays in Postcolonial Literature*. University of Wollongong, 1987
Wain, John. *Essays on Literature and Ideas*. Greenwood Press, 1978.

Paper XIV: Performance Aesthetics

This course intends to introduce certain key reflections on theatrical practice that helped develop the performative aspects of theatre. While the classical traditions focused on concepts enshrined in the poetic traditions, twentieth century practices challenged those very same notions making us re-think the history of cultural practice in political terms.

Unit I:

Bharata Muni: *Natyashastra*

Unit II

Konstantin Stanislavski: Excerpts from *An Actor Prepares*
Antonin Artaud: "For the Theatre and its Double"

Unit III

Bertolt Brecht: "The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Stast Mahogonny*"
Augusto Boal: "Aristotle's Coercive System of Tragedy"

Unit IV

Badal Sircar: "Third Theatre"
Eugenio Barba: "Towards a Third theatre"

Recommended Readings:

Aristotle. *Poetics: Aristotle on the Art of Poetry*. Trans. Ingram Bywater (available online)
Aristotle. *Poetics: Aristotle's Theory of Poetry and Fine Art*. Trans. with notes by S. H. Butcher. Intro. John Gassner. 4th ed. Dover, 1951.
Boal, Augusto. *Theatre of the Oppressed*. Trans. Charles A. and Maria-Odilia Leal McBride and Emily Fryer. 2nd Ed. Pluto Press, 2000.
Brecht, Bertolt. 1950. "The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Mahogonny*, Stast. *The Development of an Aesthetic*". Ed. and trans. John Willett. Methuen, 1964. p. 33-42, and p. 169-175.
----- 1963. *The Messingkauf Dialogues*. Trans. John Willett. *Brecht's Plays, Poetry and Prose Ser.* Methuen, 1965.
Gupt, Bharat. *Dramatic Concepts: Greek & Indian. A Study of the Poetics and the Natyasastra*. D. K. Printworld, 1994.
Sontag, Susan ed. *Antonin Artaud: Selected Writings*. University of California Press, 1976, p.215-270
Sircar, Badal. *The Third Theatre*. Sircar, 1978.

CBC Paper IV: Twentieth Century American Literature

Twentieth century American society in its first half grappled with the questions of assimilation, confrontation and transformation in the evolving myth of the American Self and the other main issue of the collapse of the U.S. economic system during the Great Depression. The second half dealt with the tensions of culture and counterculture through the emergence of the liberation movements of the sixties. Thus, the literature produced during this period became the rhetorical space for cultural contestation or consensus and can be considered as products of dynamic processes of cultural ferment. This course will enable students to engage with texts not only as products of rhetoric and aesthetics but also as complex hybrid forms of cultural discourse.

Unit I: Novel

Harper Lee: *To Kill a Mockingbird*
Thomas Pynchon: *Gravity's Rainbow*

Unit II: Poetry

Wallace Stevens: "The Snow Man"
Allen Ginsberg: "Howl"
Amiri Baraka/ Leroi Jones: "Black Art"
Audre Lorde: "A Litany for Survival"

Unit III: Drama

Eugene O' Neill: *Long Day's Journey Into Night*

Unit IV: Non-fiction Prose

Allen Tate: "Remarks on the Southern Religion"
Audre Lorde: "Age, Race, Class, and Sex: Women Redefining Difference"

Recommended Readings:

Twelve Southerners. *I'll Take My Stand: The South and the Agrarian Tradition*. Louisiana State University Press, 2006.
Grundy, David. *A Black Arts Poetry Machine: Amiri Baraka & the Umbra Poets*. Bloomsbury Studies in Critical Poetics, 2019.
Hohmann, Charles. *Thomas Pynchon's Gravity's Rainbow: A Study of Its Conceptual Structure and of Rilke's Influence*. University of California Press, 2008.
Kemp, Yakini B. "Writing Power: Identity Complexities and the Exotic Erotic in Audre Lorde's Writing", *Studies in the Literary Imagination*, Vol. 37, No. 2, fall 2004.
Maxine Baca Zinn, Maxine Baca ed. *Gender Through the Prism of Difference*, Pierrette Hondagneu-Sotelo & Michael A. Messner. Oxford University Press, 2015.
Smykowski, Adam. "Symbolism and Racism in *To Kill a Mockingbird*" in *Readings on To Kill a Mockingbird* ed. Terry O'Neill. 2000.

Zuba, Jesse. *The First Book: Twentieth Century Poetic Career in America*. Princeton University Press, 2015.

SEC Paper I: Translation: Theory and Practice

This paper aims at putting the practice of translation into a historical as well as a theoretical perspective. It seeks to discuss different aspects of translation and explore its limits and possibilities. The politics of translation “from” and “into” different languages will also be examined during the course of study. Students will also be required to translate a piece of their choice from any language they find suitable into English in consultation with the course instructor.

Unit I

Harsh Trivedi and Susan Bassnett: “Of Colonies, Cannibals and Vernaculars” (in *Post-Colonial Translation: Theory and Practice*)
Shamsur Rahman Faruqi: “On Translation” (in *The Secret Mirror : Essays on Urdu Poetry*)
M Asaduddin: “In Conversation with Lawrence Venuti” (in *In Other Words*, 18, University of East Anglia, Winter 2001)

Unit II

G.N. Devy: “Translation Theory: An Indian Perspective” (in *Textual Travels: Theory and Practice of Translation in India*)
Lawrence Venuti: “Translation as cultural politics: Regimes of domestication in English” (in *Textual Practice*. Vol.7, 1993, Issue 2)
André Lefevere: “Translating poetry: Seven Strategies and a Blueprint” (in *Approaches to Translation*, Issue 3, 1975)

Unit III

Frances Pritchett, “The Sky, the Road, the Wine Glass”, (from Yasmeen Hameed, *Daybreak: Writings on Faiz*, OUP)
Harish Trivedi, “Kamasutra in English: Four Versions” in Madhu Benoit, Susan Blattès and GJV Prasad (eds), “*Violets in a Crucible*”: *Translating the Orient*, Pencraft International, 2019

Unit IV

Practical translation of a text selected by students, and accompanied by a critical discussion on the process of translation.

Recommended Readings:

Bassnett, Susan. *Translation Studies*, third edition, Routledge, 2002.
Bassnett, Susan and Harsh Trivedi eds. *Postcolonial Translation: Theory and Practice*, Routledge, 1999.
Benoit, Madhu, Susan Blattès and GJV Prasad eds. “*Violets in a Crucible*”: *Translating the Orient*. Pencraft International, 2019.
Catford, J.C. *A Linguistic Theory of Translation*. Oxford University Press, 1967.
Mukherjee, Sujit. *Translation as Discovery and Other Essays*. Allied Publishers, 1981
----*Translation as Recovery and Other Essays*. Pencraft International, 2004.
Rahman, Anisur ed. *Translation: Poetics and Practice*. Creative Books, 2002.

Simon, Sherry and Paul St-Pierre eds. *Changing the Terms: Translating in the Postcolonial Era*. University of Ottawa Press, 2000.

Venuti, Lawrence. *Translation's Invisibility: A History of Translation*. Routledge, 2012.

--- ed. *The Translation Studies Reader*. Routledge, 2012.