

DEPARTMENT OF ENGLISH
JAMIA MILLIA ISLAMIA
NEW DELHI – 110025

SYLLABUS OF B.A. (H) ENGLISH SEMESTER MODE

Semester I: 2 core papers + 1 CBC paper

Paper I: Background to English Literature
Paper II: English Poetry I
CBC Paper I: Popular Literature and Culture

Semester II: 2 core papers +1 CBC paper

Paper III: English Drama I
Paper IV: English Fiction I
CBCS Paper II: Women's Writings in India

Semester III: 3 core papers + 1 AECC

Paper V: English Poetry II
Paper VI: Literary Criticism
Paper VII: English Fiction II
AECC Paper I: Review Writing

Semester IV: 3 core papers + 1 CBC paper

Paper VIII: English Drama II
Paper IX: Post-Colonial Literature(s) in English
Paper X: Indian Writings in English
CBC Paper III: Post-Colonial Criticism

Semester V: 3 core papers + 1 CBC paper

Paper XI: Introduction to Literary Theory
Paper XII: Literatures of India
Paper XIII: European Modernism
CBC Paper IV: Introduction to Literature of the Northeast

Semester VI: 3 core papers + SEC paper

Paper XIV: Non-Fiction Prose
Paper XV: American Literature
Paper XVI: Dalit Literature
SEC Paper I: Western Classical Literature

*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.

B.A. (H) ENGLISH SEMESTER I:

Paper I: Background to English Literature

Course Outline: This course is an introduction to the literary history of English Literature as it began in Great Britain, from the Renaissance to the Modern Period. It sets the stage for the core courses in English Literature that will follow over the next three years. The course discusses different periods of English literature in the literary, social as well as political contexts.

Unit I

History of English Literature 1485 – 1789

Unit II

History of English Literature 1789 – 1900

Unit III

History of English Literature 1900 – 2000

Unit IV

Study of Genres, Forms, and Literary Terms

Recommended Readings:

Abrams, M.H. *A Glossary of Literary Terms*, Cengage Learning, 2015.

Carter, Ronald, John McRae. *The Routledge History of English Literature*, Taylor & Francis, 2016.

Evans, Ifor. *A Short History of English Literature*. Penguin Books, 1976.

Hudson, William Henry. *An Outline History of English Literature*, Rupa & Co.2015.

Nayar, Pramod K. *A Short History of English Literature*, Foundation Books. 2010.

Paper II: English Poetry I

This paper intends to introduce students to English poetry from 14th century to the Romantic Age, familiarizing them with the form, style and theme of the select texts that are representative of the times.

Unit I

Geoffrey Chaucer: “The General Prologue” to *The Canterbury Tales* [lines 1 -78]”

Unit II

William Shakespeare: “Let me not to the marriage of two minds ...”

John Milton: “On His Blindness”

Unit III

John Donne: “The Canonisation”, “Death be not proud ...”

John Dryden: “MacFlecknoe”

Thomas Gray: "Elegy Written in a Country Churchyard"

Unit IV

William Blake: "The Tyger"

William Wordsworth: "Resolution and Independence"

Samuel Taylor Coleridge: "The Rime of the Ancient Mariner"

Recommended Readings:

Bostetter, Edward. E. The Nightmare World of "The Ancient Mariner". *Studies in Romanticism* Vol. 1, No. 4 (Summer, 1962), pp. 241-254. Boston: Boston University. Web.

<https://www.jstor.org/stable/25599564>

Bowra, C.M. *The Romantic Imagination*, OUP, 1961

Gilpin, George. H. *Critical Essays on William Wordsworth*. Boston: G. K. Hall and company, 1990. Print.

Hazard, Adams. *Critical Essays on William Blake*. Boston: G.K. Hall & Co., 1991. Print.

Hudson, W.H. *An Introduction to the Study of Literature*, Rupa & Co. 2015

Kelly, David. "The Canonization of John Donne", *Sydney Studies in English*, 2008. Web.

<openjournals.library.sydney.edu.au>

Schiffer, James. *Shakespeare Sonnets – Critical Essays*, 2013. <https://doi.org/10.4324/9780203707371>

CBC Paper I: Popular Literature and Culture

This paper intends to introduce the intertextual relationship between literature and various mediums of creative expression. The course will seek to help students understand the literary and aesthetic outputs in the realms of popular culture. This paper will also seek to apprise the students about the "mirroring" nature of literature, its relation with life and culture.

Unit I

Helen Fielding: *Bridget Jones' Diary*

Unit II

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

Unit III

Chetan Bhagat: *Two States*

Unit IV

Morag Shiach: "A History of Changing Definitions of the Popular" (in *Discourse on Popular Culture: Clan, Gender and History in Cultural Analysis, 1736 to the Present* pp 19-34)

Recommended Readings:

Berberich, Christine ed. *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury, 2017

Cawelti, John. G. *Adventure Mystery and Romance: Formula Stories as Art and Popular Culture*.

University of Chicago Press, 1977.

Fiske, John. *Reading the Popular*, Routledge, 2010

Morag, Shiach. *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present*. Cambridge: Polity Press, 1989.

Radford, Jean. Ed. *The Progress of Romance: The Politics of Popular Fiction*. London: Routledge & Kegan Paul, 1986.

B.A. (H) ENGLISH SEMESTER II:

Paper III: Drama I

This paper would aim to study the beginnings, development and role of theatre in 16th century England which would in turn form the background and context to study key literary pieces of the era. The influence of Marlowe, as a dramatist who gave a new lease of life to blank verse, will be discussed to introduce the concept of 'tragedy' within the spirit of Renaissance. The significant features of Shakespearean Drama with special reference to understanding the socio-political as well as thematic aspects, of the prescribed plays will be discussed.

Unit I

Christopher Marlowe: *Dr. Faustus*

Unit II

Ben Jonson: *The Alchemist*

Unit III

William Shakespeare: *Romeo and Juliet*

Unit IV

William Shakespeare: *The Tempest*

Recommended Readings:

Bryson, Bill. *Shakespeare: The World as Stage*. William Collins, 2012

Frye, Northrop. *A Natural Perspective*. Columbia UP, 1995.

Hopkins, Lisa. *Beginning Shakespeare*, Manchester University Press, 2016

Hunter, G.K. *English Drama 1586-1642: The Age of Shakespeare. (The Oxford History of English Literature*, Clarendon. 1997)

Shakespeare, William: *Macbeth, Twelfth Night*

Paper IV: English Fiction I

This paper will introduce students to read the English novels and its various components such as plot, narrative techniques, characters and their developments, contexts, reader response, etc. It will help students in developing a critical sense while reading fiction.

Unit I

Jonathan Swift: *Gulliver's Travels*

Unit II

Jane Austen: *Pride and Prejudice*

Unit III

Mary Shelley: *Frankenstein*

Unit IV

Charles Dickens: *David Copperfield*

Recommended readings:

Burgess, Anthony. *The Novel Now: A Student's Guide to Contemporary Fiction*. London: Faber, 1967.

Davis, Lennard J. *Factual Fictions: The Origins of the English Novel*. New York: Columbia University Press, 1983.

Forster, E.M. *Aspects of the Novel*. Penguin, 2005.

Lukács, Georg. *The Theory of the Novel*. Trans Anna Bostock. Cambridge: MIT Press, 1971.

CBC Paper II: Women's Writings in India

This course will introduce students to the creative expressions of select women poets/ writers/ performers of the Indian sub-continent from the Medieval to the Modern Period. It includes works composed in different Indian languages and genres. These texts reflect the changing roles of women in India, through their writings.

Unit I

Mirabai: "I am pale with longing for my beloved" (poem-song)

Atukuri Molla: "I am no scholar". From *Molla Ramayanam* (poem)

Unit II

Rassundari Devi: From *Amar Jibon* (autobiography)

Krupabai Sathianadan: From *Saguna* (autobiographical novel)

Ramabai Ranade: From *Amachya Ayushyatil Kahi Athawani* (autobiography)

Unit III

Cornelia Sorabji: From *India Calling* (prose)

Sarojini Naidu: "Indian Women and the Franchise" (prose)

Unit IV

Ismat Chughtai: "The Quilt" (short story), "In the Name of Those Married Women..." (prose)

Kamala Das: "Introduction" (poem)

Mahasweta Devi: "The Breast-Giver" (short story)

Recommended Readings:

- Asaduddin, M. Ed. and trans, *Lifting the Veil*. Penguin, 2009
- Das, Sisir Kumar. *A History of Indian Literature*, Sahitya Akademi, 2005
- De Souza, Eunice, "Recovering a Tradition: Forgotten Women's Voices" *EPW*, April 29, 2006
- Mukherjee, Meenakshi. "Recovering 'Lost' Texts" in *Journal of Arts and Ideas*, No. 22, April 1992
- Paranjape, Makarand ed. *Sarojini Naidu: Selected Poetry and Prose*, Rupa & Co. 2010
- Rizvi, Fatima. "Feminist and Marxist Tendencies in Urdu Fiction by 'Progressive' Women Writers of the Indian Sub-continent" *JSL*, Autumn 2007
- Spivak, Gayatri C. "A Literary Representation of the Subaltern: Mahasweta Devi's 'Standayini'", *Subaltern Studies V*, ed. Ranajit, Oxford University Press. 2005
- Tharu, Susie, K. Lalita eds. *Women Writing in India: 600 B.C to the Present*, Oxford University Press, 1997

B.A. (H) ENGLISH SEMESTER III:

Paper V: English Poetry II

The course offers readings of select texts of canonical poets from the nineteenth and twentieth century. The objective is to examine the representative works of major poets in English from Britain and Ireland. Through a critical and comparative framework, the course aims at developing an understanding of the poetic techniques and enhancing the ability to critically engage with the traditional as well as modern poetic forms.

Unit I

P B Shelley: "Ode to the West Wind"
John Keats: "To Autumn"
James Thomson: "Winter"

Unit II

Alfred Tennyson: "Ulysses"
Robert Browning: "My Last Duchess"
Elizabeth Barrett Browning: "The Cry of the Children"

Unit III

W. B. Yeats: "Sailing to Byzantium"
T. S. Eliot: "Love Song of J Alfred Prufrock"
W. H. Auden: "Unknown Citizen"

Unit IV

Dylan Thomas: "The Force that through the Green Fuses"
Ted Hughes: "Crow's Fall"
Seamus Heaney: "Digging"

Recommended Readings:

- Abrams, Meyer H. *The Mirror and the Lamp*. London: Oxford University Press, 1971.
- Altick, Richard D. *The English Common Reader*. Ohio: Ohio State University Press, 1998.
- Barzun, Jacques. *Classic, Romantic, and Modern*. University of Chicago Press, 1961.
- Berdoe, Edward. *The Browning Cyclopædia*. 3rd Ed. Swan Sonnenschein, 1897.
- Drew, Philip. *The Poetry of Robert Browning: A critical introduction*. Methuen, 1970.
- Hay, Daisy. *Young Romantics: the Shelleys, Byron, and Other Tangled Lives*, Bloomsbury, 2010.
- Keith Tuma, *Anthology of Twentieth-Century British and Irish Poetry*. New York: Oxford University Press, 2001.
- McCalman, Iain (ed.). *An Oxford Companion to the Romantic Age*. Oxford and New York: Oxford University Press, 2009.
- Perkins, David. *A History of Modern Poetry: modernism and after*. New Haven: Harvard Press, 1987
ISBN 978-0-674-39946-4
- Scully, James (ed) *Modern Poets on Modern Poetry*. Fontana, 1970 .

Paper VI: Literary Criticism

This course will introduce students to the history of ideas in literary criticism in order to enable them to appreciate literature. Familiarization of core concepts in poetic traditions and select critical schools from classical times to the twentieth century equips one to understand the language of literature and literary genres, the historical and cultural flows of the times that shape discourse.

Unit I

Aristotle: *The Poetics* (“Mimesis”)

Unit II

Samuel Johnson: “Life of Cowley”

Unit III:

William Wordsworth: “Preface” to the *Lyrical Ballads*

Unit IV

T. S. Eliot: “The Metaphysical Poets”

Recommended Readings:

- Amélie Oksenberg Rorty Ed. *Essays on Aristotle's Poetics*, Princeton University Press, August 10, 1992
- Christine Winberg. “Coleridge on Wordsworth’s Preface to ‘Lyrical Ballads’.” *Theoria: A Journal of Social and Political Theory* , No. 62 (May 1984), pp. 29-43, [Berghahn Books](#), www.jstor.org
- Mario Praz. “T. S. Eliot as a Critic. *The Sewanee Review*” Vol. 74, No. 1, T. S. Eliot (1888-1965) (Winter, 1966), pp. 256-271, Published by: The Johns Hopkins University Press, www.jstor.org
- T. S. Eliot. “Johnson as a Critic and a Poet”, delivered at University College, North Wales, 1944, <http://tseliot.com/prose/johnson-as-a-critic-and-a-poet>

William Bowman Piper. "Samuel Johnson as an Exemplary Critic", *Texas Studies in Literature and Language*. Vol. 20, No. 3, An Issue Devoted to the Renaissance and Enlightenment in England (FALL 1978), pp. 457-473 (17 pages), University of Texas Press, www.jstor.org

Paper VII: English Fiction II

The paper is aimed at introducing students to the form of the Modern Novel and its modes of engagement with socio-cultural and political discourses of the times. The debates between social and psychological realism, realism and naturalism and related discourses would be introduced to understand the changing dynamics of the form and genre of the Modern Novel.

Unit I

D. H. Lawrence: *Sons and Lovers*

Unit II

George Orwell: *Animal Farm*

Unit III

E. M Foster: *A Passage to India*

Unit IV

Joseph Conrad: *Lord Jim*

Recommended Readings:

Farner, Geir. *Literary Fiction: The Ways We Read Narrative Literature*. Bloomsbury Publishing USA, 2014.

Margaret, Anne Doody. *The True Story of the Novel*. New Brunswick, NJ: Rutgers University Press, 1996.

Marion, Wynne Davis. Ed. *The Bloomsbury Guide to English Literature*, New York: Prentice Hall, 1990.

McKeon, Michael. *The Origins of the English Novel, 1600–1740*. Baltimore: Johns Hopkins University Press, 1987.

AECC Paper I: Review Writing

Critical evaluation of a piece of literary text, performance or film gives space for personal opinions and arguments. In this age of technology, where each person is entitled to an opinion with a licence to publish, the art of fine critiquing and cogent reviewing becomes essential. This paper aims at providing perspectives on various genres of review writing where students will be required to understand each genre and review a book, a film, or a live performance.

Unit I

What is a review?

Unit II

Book Reviews

Unit III

Film Reviews

Unit IV

Reviewing performances

Recommended Readings:

Bloom, Harold. *How to Read and Why*. Scribner, 2001.

Corrigan, Timothy. *A Short Guide to Writing About Film*, Pearson, 2011

Drewry, John.E. *Writing Book Reviews*, The Writer, 1966

Kammerman Sylvia. E. Ed. *Book Reviewing: A Guide to Writing Book Reviews for Newspapers, Magazines, Radio, and Television*, The Writer, 1978.

Skidmore, Joey. *The Review As Art And Communication*, Cambridge Scholars Publishing 2013.

Walford, A.J. Ed. *Reviews and Reviewing: A Guide*, Greenwood, 1986.

B.A. (H) ENGLISH SEMESTER IV

Paper VIII: Drama II

This paper explores how the realist drama was turned upside down by the likes of John Osborne and Arnold Wesker paving the way for the Absurdist School of Theatre and other experimentations in drama. This paper shall examine these experiments in language, form and theatrical depictions in Modern English Drama.

Unit I

Martin Esslin: "The Theatre of the Absurd" (in *The Tulane Drama Review*, pp 3-15)

Unit II

J.M. Synge: *The Playboy of the Western World*

Unit III

John Osborne: *Look Back in Anger*

Unit IV

Samuel Beckett: *Waiting for Godot*

Recommended Readings:

Esslin, Martin. *The Theatre of the Absurd*, Vintage 2001.

Fischer -Lichte, Erika. *History of European Drama and Theatre*, Routledge, 1990
Ionesco, Eugene. *Rhinoceros, The Chairs*
Marker, J., Frederick and Christopher Innes. *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett. Essays from Modern Drama*. U of Toronto Press, 1998
Shaw G.B. *Saint Joan, Arms and the Man*

Paper IX: Post-Colonial Literature(s) in English

This course critiques Eurocentric notions of language, literature and culture by examining the relationship between select postcolonial texts and the construction of the colonized subject. It includes texts from the Indian sub-continent as well as Canada, Australia and Africa, thereby bringing a broad-based approach to the study of Post-colonial Literature.

Unit I

Achebe, Chinua. *Things Fall Apart*

Unit II

Judith Wright: "Bora Ring"
Margaret Atwood: "A Sad Child"
A.K. Ramanujan: "A River"

Unit III

Salman Rushdie: "Imaginary Homelands"
Raja Rao: "Foreword" to *Kanthapura*

Unit IV

Chinua Achebe: "An Image of Africa: Racism in Conrad's *Heart of Darkness*"

Recommended Readings:

Achebe, Chinua. "English and the African Writer" in *Transition* 75/76. 1997.
Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. *Post-Colonial Studies: Key Concepts*. Routledge. 2000.
Fanon, Franz. *Black Skin, White Masks*. Grove Press. 1967.
Sarkar, Parama. *Postcolonial Literatures*. Orient BlackSwan. 2016.
Thieme, John ed. *The Arnold Anthology of Post-Colonial Literatures in English*. Arnold. 1996.
Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Columbia University Press, 1989.

Paper X: Indian Writing in English

This paper introduces the students to the growth and emergence of Indian writing in English and important literary trends, movements, significant genres and major writers through the study of selected literary texts. The texts will be analysed within current critical frameworks and through this exercise the students will be in a position to critique questions of nation, caste, gender, secularism, region and identity.

Unit I

Nayantara Sahgal: *Rich Like Us*

Unit II

Toru Dutt: “Baugmaree”

Nissim Ezekiel: “In India”

Meena Alexander: “Migrant Memory”

Unit III

R K Narayan: “The Martyr’s Corner”

Shashi Deshpande: “A Liberated Woman”

Mulk Raj Anand: “A Pair Of Mustachios”

Unit IV

Amitav Ghosh: “Imam and the Indian”

Ruskin Bond: “Monkey on the Roof”

Salman Rushdie: “‘Commonwealth Literature’ Does Not Exist”

Recommended Readings:

Clark, T.N. ed. *The Novel in India: It’s Birth and Development*. London: George Allen & Unwin, 1970.

Devy, G.N. *In Another Tongue: Essays on Indian English*. Macmillan, 1994.

King, Bruce. “Introduction” to *Modern Indian Poetry in English*. Oxford University Press. 2005.

Mukherjee, Meenakshi. “Divided by a Common Language” in *The Perishable Empire*. Oxford University Press, 2000.

Rao, Raja. “Foreword” to *Kanthapura*. Oxford University Press, 1989.

CBC Paper 3: Postcolonial Criticism

The aim of this paper is to critically evaluate the consequences of colonialism on colonized people and their lands. It would familiarize students with concepts of “othering”, “hybridity”, “subaltern”, “mimicry”, “gender” and “neo-colonialism”, among others, besides bringing to the fore the issues of cultural alienation, rise of nationalism, retrieval of history and different facets of representation.

Unit I

Edward Said: “Knowing the Oriental” (in *Orientalism*)

Unit II

Derek Walcott: “The Muse of History”

Unit III

W. H. New “New Language, New World”

Unit IV

Robert Kroetsch: “Unhiding the Hidden”

(From *The Postcolonial Studies Reader* edited by Bill Ashcroft, Helen Tiffin & Gareth

Griffiths)

Recommended Readings:

Césaire, Aimé. *Discourse on Colonialism*, Aakar, 2018

Loomba, Ania. *Colonialism/Postcolonialism*, 2nd Rpt. Routledge 2012

Said, Edward. ‘Crisis in Orientalism’. *Orientalism*, Penguin 2001

Spivak, Gayatri Chakravorty. ‘Can the Subaltern Speak?’

<http://jan.ucc.nau.edu/~sj6/Spivak%20CanTheSubalternSpeak.pdf>

Thiongo, Ngugi wa’. *Decolonizing the Mind*. Heinemann, 1986.

B.A. (H) ENGLISH SEMESTER V

Paper XI: Introduction to Literary Theory

The objective of this paper is to familiarize students with the underlying principles that go into the making and understanding of literature. The students would have an opportunity to engage with intellectual assumptions and perspectives for appreciation of the human condition and its narratives.

Unit I

Ferdinand de Saussure: “The Object of Study”

Roland Barthes: “The Death of the Author”

Unit II

Juliet Mitchell: “Femininity, Narrative and Psychoanalysis”

Terry Eagleton: “What is Literature?”

Unit III

Stephen Greenblatt: “The Circulation of Social Energy”

Elaine Showalter: “Feminist Criticism in the Wilderness”

Unit IV

Antonio Gramsci: “The Intellectuals” (in *Prison Notebooks*)

Antonio Gramsci: “On Hegemony” (in *Prison Notebooks*)

Recommended Readings:

Jameson, Fredric. "On Interpretation: Literature as a Socially Symbolic Act" in *The Political Unconscious*. Cornell UP, 1981.
Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?"
<http://jan.ucc.nau.edu/~sj6/Spivak%20CanTheSubalternSpeak.pdf>
Thiongo, Ngugi wa'. *Decolonizing the Mind*. Heinemann, 1986.
Lodge, David, Ed. *Twentieth Century Literary Criticism: A Reader*, Routledge 2016.
Bhaduri, Saugata and Simi Malhotra. *An Introduction to Literary Theory*. Anthem Press. 2010
Eagleton, Terry. *Marxism and Literary Criticism*. Routledge, 2002

Paper XII: Literatures of India

This course introduces students to the composite literatures of India - originally written/ composed in various languages but later translated into English and Hindi. The course includes a brief study of the different periods of Indian literature from the early to the Modern Period.

Unit I

Amrita Pritam: "To Waris Shah"
Mirabai: "I know Only Krsna"
Amir Khusrau: "Separation"

Unit II

J. P. Das: "Kalahandi"
Robin S. Ngangom: "Poetry"
Sitakant Mahapatra: "Folk Songs"

Unit III

Thakazhi Sivasankara Pillai: "A Blind Man's Vision of Fulfilment"
Masti Venkatesa Iyengar: "Venkatashmi's Love Affair"
Subramania Bharati: "The Palla Song"

Unit IV

Rabindranath Tagore: "Cabuliwallah"
Premchand: "The Chess Players"
Gidipat Venkat Chalan: "Widow"

Recommended Readings:

Dev, A.N., B.B. Tiwari and S. Khanna. *Indian Literature: An Introduction*, Pearson. 2006
Devy, G.N. ed. *Painted Words: An Anthology of Tribal Literature*. Penguin. 2002
Misra, Tilottama ed. *The Oxford Anthology of Writings from North East India: Poetry and Essays*, Oxford University Press. 2011
Mukherjee, Sujit. *The Idea of Indian Literature*, CIIL, Mysore
Ngangom, Robin S. "Contemporary Manipuri Poetry: An Overview" in *Anthology of North East India; Poetry and Essays*, Oxford University Press. 2011

Paper XIII: European Modernism

European modernism encompasses a wide range of experimental and avant-garde trends noticed in the arts and literature towards the end of the 19th and early 20th century, proving to be a major influence on current (Western) literature, film and the arts. This paper introduces key themes of modernist literature and familiarizes students with the works of key writers and thinkers of this period, while addressing the ways in which they provoked their readers/viewers through new and complex forms and styles.

Unit I

Bertolt Brecht: *Mother Courage and her Children*

Unit II

Paul Valery: "The Art of Poetry"

Baudelaire: "The Painter of Modern Life" (excerpts I - IV)

Unit III

Marx and Engels: "The Economic Sources of Consciousness" (in *German Ideology*)

Andre Breton: *Surrealist Manifesto*

Unit IV

Sigmund Freud: "Creative Writers and Day Dreaming" (in *Theory of Instincts*)

Edmund Wilson: *Axel's Castle*, Chapter 1 & 2

Recommended Readings:

Bradbury, Malcolm. *Introduction to Modernism: A Guide to European Literature 1890-1930*. Penguin 1978.

Ellman, Richard and Charles Feidelson Jr. ed. *The Modern Tradition*. OUP 1980.

Freud, Sigmund. *Five Lectures on Psychoanalysis*, W.W. Norton & Co. 1977.

Graff, Gerald. *Literature Against Itself: Literary Ideas in Modern Society*. University of Chicago Press, 1979.

Marx, Karl and Engels. *The Communist Manifesto*.

CBC Paper IV: Introduction to Literatures of the North- East

Writings from the North-East of India represent a wide variety of communities and literary traditions. The selected texts in this course are from the post-Independence era which not only represent the plurality of the region but also certain elements of commonality found in the writings of the writers from this region. This course aims at introducing students to the multi-ethnic and multilingual cultures of the region and the complex and diverse writings/ traditions emanating from this region after 1947.

Unit I: Poetry

Mamang Dai: "The Sorrow of Women"

Hiren Bhattacharya: "The Lone Prayer for Poetry", "The Earth My Poem"

Nini Lungalang: "Mirror"

Mona Zote: "What Poetry Means to Ernestina in Peril"

Desmond Kharmawphlang: “The Conquest”
Memchoubi: “Red Chingthrao”

Unit II: Short Story

Temsula Ao’: “The letter”
Imran Husain: “Water Spirit”

Unit III: Novel

Indira Goswami’: *The Moth Eaten Howdah of the Tusker*

Unit 4: Non-fiction Prose

Robin Ngangom: “Poetry in Time of Terror”
Easterine Iralu: “Should Writers Stay in Prison?”

Recommended Readings:

Gill, Preeti. *The Peripheral Centre: Voices from India’s Northeast*. Zubaan, 2010.

Kalita, Dr. Garima. *Reading India’s North East: Literature, Land and People*. Guwahati: MRB Publications.

Misra, Tilottama. “Introduction” *Oxford Anthology of Writings from North-East India*, OUP, 2011

Ngangom, Robin S. and Kynpham Sing Nongkynrih *Anthology of Contemporary Poetry from Northeast*. Shillong: NEHU, 2003.

Pathak, Namrata and L.K. Gracy. *Women’s Writing from North-East India*. Guwahati: MRB Publications
Zama, Margaret. Ed. *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*, Sage, 2013.

B.A. (H) ENGLISH SEMESTER VI

Paper XIV: Non-Fiction Prose

The course is designed to introduce the students to the emergence and evolution of non-fiction prose writing by focussing on the changing style, idiom and content of the genre. Its development shall be traced by linking it to the socio-political milieu in which it was produced.

Unit I

Francis Bacon “Of Ambition”
Richard Steele: “Recollections of Childhood”

Unit II

Charles Lamb: “Dream Children”
E. M. Forster: “What I Believe In”

Unit III

Mohandas Karamchand Gandhi: “Chapter 3: Childhood”, *The Story of My Experiments with Truth*
Martin Luther King Jr: “Nobel Peace Prize Acceptance Speech”

Unit IV

Rabindranath Tagore: “Nationalism in India”
Meena Alexander: “Language and Shame” (in *The Shock of Arrival: Reflections on Postcolonial Experience*, 1996)

Recommended Readings:

Hazlitt, William and Leigh Hunt. *The Round Table: A Collection of Essays on Literature, Men, and Manners*, Archibald Constable, 1817.
Farner, Geir. “What is Literary Fiction?” *Literary Fiction: The Ways We Read Narrative Literature*, Bloomsbury Academic, 2014.
Kuiper, Kathleen. *Prose: Literary Terms and Concepts*. Britannica Educational Publishing, 2012.
Lockitt, Charles Henry, *The Art of The Essayist*. Orient Blackswan. 1949.
Naik, M. K. Ed. *Perspectives on Indian Prose in English*. Abhinav Publications, 1984.

Paper XV: American Literature

This course aims to introduce students to the literary tradition that has emerged from the United States of America from the colonial period to the present times. It attempts to introduce them to the specificity of the literature of a nation established through the amalgamation of people emigrating from different nations of the world and also people who were enslaved. The texts selected from different genres are reflective of the distinctive texture of the American consciousness.

Unit I: Novel

Willa Cather: *My Antonia*
John Steinbeck: *The Grapes of Wrath*

Unit II: Short Story

Charlotte Perkins Gilman: “The Yellow Wallpaper”

Unit III: Poetry

Walt Whitman: “Passage to India”
Robert Frost: “The Road Not Taken”
Sylvia Plath: “Daddy”
Maya Angelou: “And Still I Rise”

Unit IV: Non-fiction Prose

Martin Luther King Jr: “I have a Dream”

Recommended Readings:

Cam, Heather. "'Daddy': Sylvia Plath's Debt to Anne Sexton." *American Literature* 59, 3, Oct. 1987, pp. 429-32.

Ditsky, John. *John Steinbeck and the Critics*. Rochester, N.Y. and Woodbridge, Suffolk: Camden House, 2000. pp 151.

Giannone, Richard. "Music in *My Antonia*". *Prairie Schooner* 55, ½ (Spring/Summer 1981) pp 141-54 [free at JSTOR, click "Preview" or "Read Online"]

Hazynes, Karima A. *Maya Angelou: Prime-Time Poet*. *Ebony*, Vol. 48, No. 6, April 1993.

Hochman, Barbara. "The Reading Habit and *The Yellow Wallpaper*." *American Literature* 74, 1 9 March 2002) pp.89-110.

Mathiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford University Press.

Montiero, G. "Roads and Paths." *Robert Frost and The New England Renaissance*. UP of Kentucky, 1988.

Visser, Nicholas. "Audience and Closure in *The Grapes of Wrath*". *Studies in American Fiction*, Vol. 22(1994 Spring) pp.19-36.

Paper XVI: Dalit Literature

Inspired by the Phule-Ambedkarite vision, Dalit writings in India have not just challenged the oppressive caste structures of the country but also brought in freshness to the Indian literary scenario. This course aims to equip the students with the tools to explore and comprehend the evolution of Dalit literature combined with aspects of Dalit aesthetics and politics.

Unit I

B R Ambedkar: "The Annihilation of Caste"

Unit II

Bama Faustina Soosairaj: *Sangati* (Trans. Lakshmi Holmstrom)

Unit III

Poikayil Appachan: "Songs by Poikayil Appachan" (from *An Oxford India Anthology of Malayalam Dalit Writing*, 2011)

Namdeo Dhasal: "Man, You should Explode" (from *A Current of Blood*, 2007, edited by Dilip Chitre)

Siddalingaiah: "My people" (from *A String of Pearls* (1990) edited by H S Shivaprakash and K S Radhakrishna)

Basudev Sunani: "Prayer" (from *Cast Out*, 2008)

Dalpat Chauhan: "Untouchable" (from *Anthology of Gujarati Dalit Literature*. 2011 Ed. D S Mishra).

Unit IV

Sharan Kumar Limbale: *Akkarmashi* (*The Outcaste* Trans. Santosh Bhoomkar)

Recommended Readings:

Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Blackswan, 1992

Limbale, Sharan Kumar: *Towards an Aesthetics of Dalit Literature: History, Controversies and Considerations*. Orient Blackswan, 2004.

Mahananda, Saroj Kumar. *Caste, Reality and Mediation*, Supriya Books, 2017.

Phule, Jyotiba. "Gulamgiri" *Selected writings of Jyotiba Phule*. Ed. G P Deshpande, Manohar Publishers, 2002.

Zelliot, Eleanor. *From Untouchable to Dalit*, Manohar Publishers, 1992

SEC Paper 1: Western Classical Literature

This paper introduces the origins of western philosophy and its relationship with English literature. Western Classical Literature derives mainly from ideas put forward by western philosophers like Plato, Aristotle, and others.

Unit I

Plato: *The Republic, Book I*

Aristotle: *The Nichomachean Ethics Book I: "The Good for Man"*

Unit II

Ovid: *Metamorphoses* (Book II, "The Story of Syrinx", Lines 103-1050)

Unit III

T. Bullfinch: *Bullfinch's Mythology* (Selections)

Aesop: *Aesop's Fables* (Selections)

Unit IV

Euripides: *Medea*

Aristophanes: *Lysistrata*

Recommended Readings:

Adams, Hazard ed. *Critical Theory since Plato*. Harcourt Brace Jovonovich. 1992.

Bullfinch, Thomas. *Age of Fable*. Frances Lincoln Publishers, 1998.

Grimal, Pierre. *The Penguin Dictionary of Classical Mythology*

Graves, Robert. *The Greek Myths*. Quercus, 2012.

Croxall, Samuel DD. Trans. *The Fables of Aesop with New Application, Morals Etc.* London 1869.