

POST – CBCS SYLLABUS (w.e.f. July 2015)

B.A. Programme (Elective/Allied)
Department of English
Jamia Millia Islamia
New Delhi

Semester 1: 1 core paper+ 1 CBC paper

Paper 1: Poetry 1

CBC paper 1: Fiction 2

Semester 2: 1 core paper + 1 CBC paper

Paper 2: Fiction 1

CBC paper 2: Detective Fiction

Semester 3: 1 core paper + 1 AECC paper

Paper 3: Drama 1

AECC paper 1: Skills for Communication

Semester 4: 2 core papers

Paper 4: Drama 2

Paper 5: Poetry 2

Semester 5: 2 core papers + 1 CBC paper

Paper 6: Essays

Paper 7: Letters

CBC paper 3: Short Stories from India

Semester 6: 1 core paper + 1 CBC paper + 1 SEC paperPaper 8: *Viva-voce*

CBC paper 4: Premchand's Short Stories

SEC paper 1: English for Academic and Professional Purposes

SEMESTER 1

Paper 1: Poetry 1

Unit 1:

William Shakespeare: 'A Madrigal'

John Milton: 'On His Late Wife'

Unit 2:

William Wordsworth: 'She dwelt among the untrodden ways'

Alfred Lord Tennyson: 'The Eagle'

Unit 3:

William Butler Yeats: 'For Anne Gregory'

Robert Frost: 'Fire and Ice'

Unit 4

Reference to context from the starred poems above

CBC paper 1: Fiction 2

Unit 1:

Jane Austen: *Pride and Prejudice*

Unit 2:

Harper Lee: *To Kill a Mocking Bird*

Unit 3:

R. K. Narayan: *The Guide*

Unit 4:

Short notes on the texts prescribed above

SEMESTER 2

Paper 2: Fiction 1

Unit 1:

Jomo Kenyatta: 'The Gentleman of the Jungle'

Chinua Achebe: 'Marriage is a Private Affair'

Unit 2:

Mulk Raj Anand: 'The Barber's Trade Union'

Ardeshir Vakil: 'Mr. Krishnan's Family and I'

Unit 3:

O Henry: 'Cactus'

Katherine Mansfield: 'A Birthday'

Unit 4:

Short notes on the texts prescribed above

CBC paper 2: Detective Fiction

Unit 1:

Arthur Conan Doyle: 'A Case of Identity' in *The Adventures of Sherlock Holmes*

Unit 2:

Agatha Christie: 'Philomel Cottage'

Unit 3:

Ian Fleming: *From Russia with Love*

Unit 4:

Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

SEMESTER 3**Paper 3: Drama 1****Unit 1:**

William Shakespeare: *The Merchant of Venice**

Unit 2

Anton Chekhov: *A Marriage Proposal*

Unit 3:

Rabindranath Tagore: *Chandalika*

Unit 4:

*Reference to context from this play

AECC paper 1: Skills for Communication**Unit 1:**

Listening skills

Unit 2:

Reading skills

Unit 3:

Writing skills

Unit 4:

Speaking skills

SEMESTER 4**Paper 4: Drama 2****Unit 1:**

G. B. Shaw: *Arms and the Man**

Unit 2:

Heinrik Ibsen: *Doll's House*

Unit 3:

Arthur Miller: *Death of a Salesman*

Unit 4:

*Reference to context from this play

Paper 5: Poetry 2**Unit 1:**

Nissim Ezekiel: 'Night of the Scorpion'
Sarojini Naidu: 'Palanquin Bearers'

Unit 2:

Judith Wright: 'The Company of Lovers'
Pablo Neruda: 'Tonight I can write ...'

Unit 3:

Bob Marley: 'Buffalo Soldier'
Langston Hughes: 'Dreams'

Unit 4:

Reference to context from the poems above

SEMESTER 5

Paper 6: Essays

Unit 1:

Robert Lynd: 'By the Seaside'

Unit 2:

George Orwell: 'You and the Atomic Bomb'

Unit 3:

J.B. Priestley: 'Student Mobs'

Unit 4:

Stephen Leacock: 'How to Borrow Money'

Paper 7: Letters

Unit 1:

Rabindranath Tagore: 'Letters from Russia'

Unit 2:

John Keats: 'Letter to Fanny Brawne on July 8, 1819'

Unit 3:

C. S. Lewis: 'Letter to a fan on the Five Rules of Writing'

Unit 4:

Aung San Suu Kyi: 'Taking Tea' (*Letters from Burma*)

CBC paper 3: Short Stories from India

Unit 1:

Sadat Hasan Manto: 'Toba Tek Singh'

Unit 2:

Vilas Sarang: 'A Revolt of the Gods'

Unit 3:

Mahashweta Devi: 'Breast Giver'

Unit 4:

Temsula Ao: 'Laburnum for my Head'

SEMESTER 6

Paper 8: *Viva-voce*

CBC paper 4: Premchand's Short Stories

Unit 1:

'Idgah'

Unit 2:

'Shroud'

Unit 3:

'The Thakur's well'

Unit 4:

'The Salt Inspector'

From *Premchand: Winter's Night and Other Stories* trans. Rakshanda Jalil, (Puffin Classics)

SEC paper 1: English for Academic and Professional Purposes

Unit 1:

Note writing

Unit 2:

Report writing

Unit 3:

Multimedia presentations

Unit 4:

Drafting bio-data

NOTE:

Mid-semester evaluation:

Maximum Marks 25

End-semester examination:

Maximum Marks: 75

POST –CBCS SYLLABUS (w.e.f. July 2017)

B. A. Honours (English)
Department of English
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New Delhi

Semester 1: 2 core papers + 1 CBC paper

Paper 1: Background to English Literature

Paper 2: English Poetry 1

CBC paper 1: Popular Literature and Culture

Semester 2: 2 core papers+ 1 CBC paper

Paper 3: English Drama 1

Paper 4: English Fiction 1

CBC paper 2: Women's Writings in India

Semester 3: 3 core papers+ 1 AECC

Paper 5: English Poetry 2

Paper 6: Literary Criticism

Paper 7: English Fiction 2

AECC paper 1: Review Writing

Semester 4: 3 core papers + 1 CBC paper

Paper 8: English Drama 2

Paper 9: Postcolonial Literature(s) in English

Paper 10: Indian Writings in English

CBC paper 3: Postcolonial Criticism

Semester 5: 3 core papers + 1 CBC paper

Paper 11: Introduction to Literary Theory

Paper 12: Literatures of India

Paper 13: European Modernism

CBC paper 4: Introduction to Literature of the Northeast

Semester 6: 3 core papers + SEC paper

Paper 14: Non-fiction Prose

Paper 15: American Literature

Paper 16: Dalit Literature

SEC paper 1: Filming Fiction

SYLLABUS

B. A. Honours (English)
Department of English
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SEMESTER 1

Paper 1: Background to English Literature

Unit 1:

History of English Literature 1485 – 1789

Unit 2:

History of English Literature 1789 – 1900

Unit 3:

History of English Literature 1900 – 2000

Unit 4:

Study of Genres, Forms, and Literary Terms

Prescribed Texts:

The Routledge History of English Literature by Ronald Carter and John McRae,
 Special Edition, 2011.

A Glossary of Literary Terms by M. H. Abrams

Paper 2: English Poetry 1

Unit 1:

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

William Shakespeare: 'Let me not to the marriage of two minds ...'*

John Milton: 'On His Blindness'

Unit 2:

John Donne: 'The Canonisation', Death be not proud ...'*

John Dryden: 'MacFlecknoe'

Thomas Gray: 'Elegy Written in a Country Churchyard'

Unit 3:

William Blake: 'The Tyger'

William Wordsworth: 'Resolution and Independence'*

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

Unit 4:

Reference to context from starred (*) poems above

CBC Paper 1: Popular Literature and Culture

Unit 1:

Bridget Jones' Dairy (1996 pub) (2001 film)

Unit 2:

Harry Potter and the Philosopher's Stone (1997 pub) (2001 film)

Unit 3:

Two States (2009 pub) (2014 film)

Unit 4:
Key Concepts

SEMESTER 2

Paper 3: English Drama 1

Unit 1:
Christopher Marlowe: *Dr Faustus*

Unit 2:
William Shakespeare: *Macbeth*

Unit 3:
William Shakespeare: *Twelfth Night*

Unit 4:
Reference to context from the plays above

Paper 4: English Fiction 1

Unit 1:
Jonathan Swift: *Gulliver's Travels*

Unit 2:
Mary Shelley: *Frankenstein*

Unit 3:
Charles Dickens: *David Copperfield*

Unit 4:
Critical short notes on development of novel, and the historical and literary contexts of the texts prescribed

CBC Paper 2: Women's Writings in India

Unit 1:
Anita Desai: *Cry, the Peacock*

Unit 2:
Kamala Das: 'An Introduction', 'The Freaks'
Sujata Bhat; 'White Asparagus', 'Diabetes Mellitus'
Eunice D'Souza: 'The Road', 'Forgive Me, Mother'

Unit 3:
Mahasweta Devi: *Dhouli*
Ismat Chughtai: *Lihaaf*

Unit 4:
Sarojini Naidu: 'Indian Women and the Franchise' in *Sarojini Naidu: Selected Poetry and Prose*, edited by Makarand Paranjape

SEMESTER 3

Paper 5: English Poetry 2

Unit 1:

P. B. Shelley: 'Ode to the West Wind'
 John Keats: 'Ode to Autumn'
 Alfred Tennyson: 'Ulysses'*

Unit 2:

Robert Browning: 'My Last Duchess'
 W.B. Yeats: 'Sailing to Byzantium'*
 T.S. Eliot: 'Love Song of J. Alfred Prufrock'

Unit 3:

W. H. Auden: 'In Memory of W. B. Yeats'
 Dylan Thomas: 'The Force that Through...'*
 Ted Hughes: 'Hawk Roosting'

Unit 4

Reference to context from the poems prescribed above

Paper 6: Literary Criticism**Unit 1:**

Aristotle: *The Poetics* ('Mimesis')

Unit 2:

Samuel Johnson: 'Life of Cowley'

Unit 3:

William Wordsworth: 'Preface' to the *Lyrical Ballads*

Unit 4:

T. S. Eliot: 'The Metaphysical Poets'

Paper 7: English Fiction 2**Unit 1:**

D. H. Lawrence *Sons and Lovers*

Unit 2:

George Orwell: *Animal Farm*

Unit 3:

Thomas Hardy: 'The Melancholy Hussar of the German Legion'

Unit 4:

Frank O' Connor 'My Oedipus Complex'

AECC paper 1: Review Writing**Unit 1:**

What is a review?

Unit 2:

Book Reviews

Unit 3:

Film Reviews

Unit 4:

Reviewing performances

SEMESTER 4

Paper 8: English Drama 2

Unit 1:

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

Unit 2:

John Osborne: *Look Back in Anger**

Unit 3:

Samuel Becket: *Waiting for Godot*

Unit 4:

Reference to context from the texts prescribed above

Paper 9: Post-Colonial Literature(s) in English

Unit 1:

George Orwell: *Burmese Days*

Chinua Achebe: *Things Fall Apart*

Unit 2:

Judith Wright: 'Bora Ring'

Margaret Atwood: 'A Sad Child'

A.K. Ramanujan: 'A River'

Unit 3:

Salman Rushdie: 'Imaginary Homelands'

Raja Rao: 'Foreword' to *Kanthapura*

Unit 4:

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

Paper 10: Indian Writing in English

Unit 1:

Nayantara Sehgal: *Rich Like Us*

Unit 2:

Raja Rao: 'Companions'

R. K. Narayan: 'Martyr's Corner'

Shashi Deshpande: 'A Liberated Woman'

Unit 3:

Toru Dutt: 'Baugmaree'

Nissim Ezekiel: 'In India'

Vikram Seth: 'All You Who Sleep Tonight'

Unit 4:

Jawaharlal Nehru: 'In Europe' from *An Autobiography*

Amitav Ghosh: 'The Imam and the Indian'

Ruskin Bond: 'Monkey on the Roof' from the *Funny Side Up*

CBC paper 3: Postcolonial Criticism

Unit 1:

Arundhati Roy: 'When the Saints go Marching out'

Unit 2:

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

Unit 3:

W. H. New 'New Language, New World'

Unit 4:

Robert Kroetsch: 'Unhiding the Hidden'

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

SEMESTER 5**Paper 11: Introduction to Literary Theory****Unit 1:**

Ferdinand de Saussure: 'The Object of Study'

Roland Barthes: 'The Death of the Author'

Unit 2:

Juliet Mitchell: 'Feminity, Narrative and Psychoanalysis'

Terry Eagleton: 'What is Literature?'

Unit 3:

Stephen Greenblatt: 'The Circulation of Social Energy'

Elaine Showalter: 'Feminist Criticism in the Wilderness'

Unit 4

Short notes on schools of literary theory

Paper 12: Literatures of India**Unit 1:**

Amrita Pritam: 'To Waris Shah'

Mirabai: 'I know Only Krsna'

Amir Khusrau: 'Separation'

Unit 2:

J. P. Das: 'Kalahandi'

Robin Ngangom: 'The Revolutionary'

Sitakant Mahapatra: 'Folk Songs'

Unit 3:

Thakazhi Sivasankara Pillai: 'A Blind Man's Vision of Fulfilment'

Masti Venkatesa Iyengar: 'Venkatashmi's Love Affair'

Subramania Bharati: 'The Palla Song'

Unit 4

Rabindranath Tagore: 'Cabuliwallah'

Premchand: 'The Chess Players'

Gidipat Venkat Chalan: 'Widow'

Paper 13: European Modernism**Unit 1:**

Bertolt Brecht: *Mother Courage and her Children*

Unit 2:

Paul Valéry: 'The Art of Poetry'*
 Emile Zola: 'The Experimental Novel'*

Unit 3:

Karl Marx and
 Friedrich Engels: 'The German Ideology'*
 Benedetto Croce: 'History as the Story of Liberty'*

Unit 4:

Sigmund Freud: 'An Outline of Psychoanalysis'*
 André Breton: 'Manifesto of Surrealism'

(*From *The Modern Tradition: Background of Modern Literature*, ed. Richard Ellmann)

CBC paper 4: Introduction to Literature of the Northeast**Unit 1:**

Mitra Phukhan "Writing in English in India's Northeast: Relevance, Importance, and Place"
 Robin Ngangom "Poetry in Time of Terror"
 Thingnam Kishan Singh "Encounters and Literary Engagements"

Unit 2:

Thangjam Ibopishak "I Want to be Killed by an Indian Bullet"
 Desmond Kharmawphlang "The Conquest"
 Aruni Kashyap "Me"

Unit 3:

Temsula Ao "The Letter"
 Bimal Choudhary "Riot"

Unit 4:

Mamang Dai "The Sorrow of Women"
 Memchoubi: "Red Chingthrao"
 L. Biakliana: "Cry of Mizo Women"

SEMESTER 6**Paper 14: Non-Fiction Prose****Unit 1:**

Francis Bacon: 'Of Ambition'
 Richard Steele: 'The Spectator Club'

Unit 2:

Charles Lamb: 'Dream Children'
 E. M. Forster: 'What I believe In'

Unit 3:

Martin Luther King Jr.: 'Nobel Peace Prize Acceptance Speech'
 Nelson Mandela: 'Nobel Peace Prize Acceptance Speech'

Unit 4:

Critical explanations of extracts from prescribed texts above

Paper 15: American Literature**Unit 1:**

Scott Fitzgerald: *The Great Gatsby*

Unit 2:

Edgar A. Poe: 'The House of Usher'

Unit 3:

Walt Whitman: 'I hear America Singing'
Emily Dickinson: 'Because I could Not Stop for Death'
Allen Ginsberg: 'America'

Unit 4:

Martin Luther King Jr.: 'I Have a Dream'

Paper 16: Dalit Literature**Unit 1:**

Sharankumar Limbale: *Akkarmashi*

Unit 2:

Bama Faustina Soosaira: *Sangati*

Unit 3:

Basudev Sunani: 'Prayer'
Meena Kandasamy: 'Ms. Militancy'

Unit 4:

B. R. Ambedkar: 'The Annihilation of Caste'

SEC paper 1: Filming Fiction**Unit 1:**

Key Concepts: Language of Cinema, Synergies between Literature and Cinema

Unit 2:

Shyam Benegal: *Junoon*
Ruskin Bond: *A Flight of Pigeons*

Unit 3:

Robert Wise: *The Sound of Music*
Maria VonTrapp: *Memoirs of Maria VonTrapp*

Unit 4:

Film Appreciation

NOTE:

Mid-semester evaluation:

Maximum Marks: 25

End-semester examination:

Maximum Marks: 75

Syllabus for
Certificate in Translation Proficiency

There shall be two papers in this course

PAPER 1: Introduction to Translation (100 marks)

Unit 1: TERMS AND CONCEPTS

(40 marks)

TRANSLATION----meaning, nature, types; importance/relevance of translation; process of translation; transference of meaning; different types of meaning; qualities/role of translator; difference between an author and translator; creative writing and translation

Unit 2: TRANSLATION TOOLS

(40 marks)

Vocabulary; word formation; sentence formation—subordinating/coordinating, embedding; rhetorical devices; idioms, phrases, proverbs, expressions

ASSIGNMENT (Internal Assessment)

(20 marks)

PAPER 11: Translation in Practice (100 marks)

UNIT 1: LITERARY AND PROSE TRANSLATION

(40 marks)

Translation of sentences (to and from English, Hindi, and Urdu) ---simple, complex, and compound sentences; dialogue translation; translation of passages from Hindi/Urdu into English

UNIT 2: TRANSLATION OF Journalistic Texts

(40 marks)

Translation of different kinds of news items; translation of sentences taken from news papers; translation of terms and expressions frequently used in reporting; translation of general and technical reports (100-300 words) published in news papers

ASSIGNMENT (Internal assessment)

(20 marks)

Translation of a literary piece consisting of 300 words and a news paper report of 200 words

Important Note for Assignment:

The first assignment shall be submitted by the first week of December, 2008.
Any student not submitting the first Assignment by the last date shall be marked Zero.

The second Assignment shall be submitted by the second week of March, 2008.
Any student not submitting the second Assignment by the last date shall be marked Zero.

The assignments should be neatly typed in double space and on single side, white paper. The texts to be translated for the Assignments will be given to the students in the first week of the commencement of the classes. •

Syllabus for Diploma in Translation Proficiency

There shall be two papers in this course

Paper I: Linguistics and Literary Translation (100 marks)

Unit 1: Theoretical and Technical Basis (40 marks)

Translation and linguistics. The various linguistic issues related to translation. Types of translation. Importance of dictionaries, databases and glossaries. Importance of CAT (computer aided translation) tools and the need for technical consistency. Use of online dictionaries and other technical resources.

Unit 2: Literary Translation (40 marks)

Problems relating to translation of various genres of literature. Translation of short literary passages, short stories, poems and songs. The need to understand the difference between referential and non-referential texts.

Project Work (Internal Assessment) (20 marks):

The students would be given certain literary texts and would be expected to submit the translations of literary texts as part of the project.

Paper II: Registers of Translation (100 marks)

Unit 1: Various Registers of Translation: Detailed Introduction (60 marks)

Introduction to various registers of translation: journalism, life sciences, financial, legal, mobile telephony, cuisines, websites and information technology. The student would be imparted training on how to differentiate between various registers.

Unit 2: Revision and Editing (20 marks)

Revision, editing and proofreading are essential components of the translation process. The students would be expected to revise and edit passages and transform them into those of a professional standard.

Project Work (Internal Assessment) (20 marks):

The students would be given certain texts from this paper and they would be expected to submit the translations of the same to their teacher.

Important Note for Project Work:

The first project shall be submitted by the first week of December. Any student not submitting the first project by the last date shall be marked zero.

The second project shall be submitted latest by mid-March. Any student not submitting the first project by the last date shall be marked zero.

The projects should be neatly typed in double space and on single side, white paper. The texts to be translated for the projects shall be given to the students in the first week of the commencement of the classes.

POST – CBCS SYLLABUS w.e.f. 2017

M.A. English
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Semester 1: 4 core papers + 1 CBC paper

Paper 1: Poetry 1
Paper 2: Drama 1
Paper 3: 19th Century American Literature
Paper 4: Indian Writing in English
CBC Paper 1: Introduction to Film Studies/Popular Fiction

Semester 2: 4 core papers + 1 CBC paper

Paper 5: Fiction 1
Paper 6: Literary Criticism
Paper 7: Postcolonial Literatures in English
Paper 8: Indian Literatures in English Translation
CBC Paper 2: Reading Resistance Texts

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

Paper 9: Poetry 2 – From the Victorian Age to Contemporary Times
Paper 10: Drama 2 – The 19th and 20th Century
Paper 11: Fiction 2 – The Modern Novel
CBC Paper 3: Performing Resistance
AECC Paper 1: Non-Fiction Prose

Semester 4: 3 core papers + 1 CBC paper + 1 paper SEC

Paper 12: Introduction to Literary Theory
Paper 13: Life, Literature and Thought in the 20th Century
Paper 14: Performance Aesthetics
CBC Paper 4: Literature and Cinema of the Arab World
SEC Paper 1: Translation: Theory & Practice

SYLLABUS

M.A. English
Department of English
Jamia Millia Islamia
New Delhi

SEMESTER 1

Paper 1: Poetry 1

Unit 1:

John Donne: 'The Good Morrow'

William Blake: 'Holy Thursday' from *Songs of Innocence*

Samuel Taylor Coleridge: 'Kubla Khan'

Unit 2:

Geoffrey Chaucer: *The General Prologue to The Canterbury Tales*

John Milton: Satan's 1st Speech, *Paradise Lost*, Book 1

Unit 3:

William Wordsworth: 'Ode: Intimations of Immortality from Recollections of Early Childhood'

John Keats: 'Ode on a Grecian Urn'

Unit 4:

Reference to context from the poems in Unit 1

Recommended Reading:

Abrams, M. H. *The Mirror and the Lamp*

Bowra, C.M. *The Romantic Imagination*

Paz, Octavio. *Children of the Mire*

Sutherland, James. *The Eighteenth Century Background*

Wiley, Basil. *The Seventeenth Century Background*

Paper 2: Drama 1

Unit 1:

William Shakespeare: *Richard III, As You Like It**

Unit 2:

Thomas Heywood: *A Woman Killed With Kindness**

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

Unit 3:

John Dryden: *All For Love**

Richard Brinsley Sheridan: *A School for Scandal*

Unit 4:

Reference to context from the starred (*) plays above

Recommended Reading:

Congreve, William. *The Way of the World*

Jonson, Ben. Volpone. *The Alchemist*

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

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

Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*

Ellis, Frank H. *Sentimental Comedy: Theory and Practice*
Evans, G. Blakemore, ed. *Elizabethan-Jacobean Drama: The Theatre in its Time*
Jones, Vivien, ed. *Women and Literature in Britain, 1700-1800*
Loftis, John., *Sheridan and the Drama of Georgian England*

Paper 3: 19th Century American Literature

Unit 1: Non-Fiction Prose

Ralph Waldo Emerson: *The American Scholar*
Henry David Thoreau: *Civil Disobedience*

Unit 2: Fiction

James Fenimore Cooper: *The Last of The Mohicans*
Nathaniel Hawthorne: *The Scarlet Letter*

Unit 3: Poetry

Walt Whitman: 'Oh Captain! My Captain!'
Emily Dickinson: 'Because I could not stop for Death'
Edgar Allen Poe: 'The Raven'

Unit 4:

Reference to context from the poems in Unit 3

Recommended Reading:

Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*
McNeill, Helen. *Emily Dickinson*
Parrington, Vernon L. *Main Currents in American Thought*. Vol.2
Rans, Geoffrey. 'Inaudible Man: The Indian in the Theory and Practice of White Fiction.'
Canadian Review of American Studies VII (1977)
Sundquist, Eric J. *To Wake the Nations: Race in the Making of American Literature*
Tompkins, Jane. 'Indians: Textualism, Morality, and the Problem of History.' *Critical Inquiry* 13 (1986)

Paper 4: Indian Writing in English

Unit 1: Fiction

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

Unit 2:

Nissim Ezekiel: 'Goodbye Party for Ms Pushpa T. S.', 'Background, Casually'
Kamla Das: 'Introduction'

Unit 3: Drama

Mahesh Dattani: *Final Solutions*

Unit 4:

Reference to context from the poems in Unit 2

Recommended Reading:

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*
Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*
Gopal, Priyamvada. *Indian English Novel: Nation, History and Narration*
Guha, Ranajit, ed. *The Subaltern Studies Reader (Selected Essays)*
Iyenger, K. R. Srinivasa. *Indian Writing in English*

King, Bruce. *Modern Indian Poetry in English*
 Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*
 Mukherjee, Meenakshi. *The Twice Born Fiction*
 Naik, M. K. *A History of Indian English Literature*
 Naik, M.K. and Shyamala A. Narayan. *Indian English Literature 1980-2000: A Critical Survey*
 Suleri, Sara. *The Rhetoric of English India*
 Vishwanathan, Gauri, *Masks of Conquest: Literary Study and British Rule in India*

Choice Based Credit Paper (CBC Paper 1): Introduction to Film Studies

Unit 1:

The Language of Cinema as an Art Form

Unit 2:

The History of World Cinema Movements – An Overview

Unit 3:

Approaches to Reading a Film Text

Unit 4: Primary/Recommended Texts

The Kid, Charles Chaplin

The Battleship Potemkin, Sergei Eisenstein

Ladri di biciclette or *Bi-Cycle Thieves*, Vittorio De Sica

Rashomon, Akira Kurosawa

Det sjunde inseglet or *The Seventh Seal*, Ingmar Bergman

Mother India, Mehboob Khan

Ten Canoes, Rolf de Heer and Peter Djigirr

Choice Based Credit Paper: Popular Fiction

Unit 1: Introduction to Popular Fiction

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

2. 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 2: Romance

1. Helen Fielding : *Bridget Jones's Diary* (1996)

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

Unit 3: Children's Literature

1. J.K. Rowling : *Harry Potter and the Philosopher's Stone* (1997)

2. Felicity A. Hughes, "Children's literature: Theory and Practice" (*ELH*, 45 (3), 1978, pp. 542-61), in Peter Hunt (ed.), *Children's Literature: Critical Concepts in Literary and Cultural Studies*, London and New York: Routledge, 2006, pp. 68-85.

Unit 4: Thrillers

1. Ian Fleming : *Casino Royal* (1953)

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

SEMESTER 2

Paper 5: Fiction 1

Unit 1:

Jane Austen: *Mansfield Park*
Daniel Defoe: *Robinson Crusoe*

Unit 2:

Charles Dickens: *Great Expectations*
Charlotte Bronte: *Jane Eyre*

Unit 3:

George Eliot: *Middlemarch*
Thomas Hardy: *The Return of the Native*

Unit 4:

Critical notes on narrative modes, techniques, tradition etc.

Recommended Reading:

Allen, Walter, *The English Novel*
Eagleton, Terry. *The English Novel: An Introduction*
Forster, E.M. *Aspects of the Novel*
Leavis, F.R. *The Great Tradition*
Watt, Ian. *The Rise of the Novel*

Paper 6: Literary Criticism

Unit 1:

Aristotle: *Poetics*
John Dryden: 'An Essay of Dramatic Poesie'

Unit 2:

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

Unit 3:

T. S. Eliot: 'Tradition and the Individual Talent', 'The Function of Criticism'
Northrop Frye: 'The Archetypes of Literature'
Virginia Woolf: Chapter IV, *A Room of One's Own*

Unit 4:

Critical notes on concepts, approaches, and application

Recommended Reading:

Abrams, M.H. *The Mirror and the Lamp*
Blamires, Harry. *A History of Literary Criticism*
Brooks, Cleanth and W.K. Wimsatt. *A Short History of Literary Criticism*
Hazlitt, William. 'On Shakespeare and Milton'
Horace. *Ars Poetica*
Plato. Book X, *The Republic*
Richards, I.A. 'The Two Uses of Language', 'The Four Kinds of Meaning'.
Wellek, René. *A History of Literary Criticism*
Wordsworth, William. 'Preface' to *The Lyrical Ballads*
Longinus, 'On the Sublime'
Sidney, Philip. 'An Apology for Poetry'
Shelley, P. B. 'A Defence of Poetry'
Hazlitt, William. 'Why the Arts are Not Progressive'
Wimsatt and Beardsley. 'The Intentional Fallacy', 'The Affective Fallacy'

Paper 7: Postcolonial Literatures in English

Unit 1: Non-Fiction Prose

Ngugi wa'Thiongo: *Decolonizing the Mind*
Frantz Fanon: Chapter 1, *Black Skin, White Masks*

Unit 2: Poetry

E. K. Braithwaite: 'Ananse', 'Negus'
Judith Wright: 'Woman to Man', 'Rockpool'

Unit 3: Fiction

Chimamanda Adichie: *Americanah*

Unit 4:

Amitav Ghosh: *The Hungry Tide*

Recommended Reading

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post Colonial Literatures*

----- . *Postcolonial Studies: Key Concepts*

Bhabha, Homi K. Ed. *Nation and Narration*

Césaire, Aimé. *Discourse on Colonialism*

Fanon, Frantz. *The Wretched of the Earth*

Gilbert, Helen and Joanne Tompkins. *Post-Colonial Drama: Theory, Practice, Politics*

Memmi, Albert. *The Colonizer and the Colonized*

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism, 1981-1991*

Sahgal, Nayantara. 'Some Thoughts on the Puzzle of Identity', Arthur Ravenscroft
Commonwealth Literature Lecture at Leeds

Said, Edward. *Orientalism: Western Conceptions of the Orient*

Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?'

Trivedi, Harish and Meenakshi Mukherjee, Eds. *Interrogating Post-Colonialism: Theory, Text and Context*

Walcott, Derek. 'The Muse of History', *The Arnold Anthology of Post-Colonial Literatures in English*. Ed. John Thieme

Paper 8: Indian Literatures in English Translation

Unit 1: Fiction

Mirza Mohammad Hadi Ruswa: *Umrao Jan Ada* (Trans. From Urdu by David Matthews)

Shrilal Shukla: *Rag Darbari* (Trans. Gillian Wright)

Unit 2: Non-Fiction Prose

Mirza Ghalib: Excerpts 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 3: Poetry

Faiz Ahmad Faiz: 'Ghazal' (Trans. from Urdu by Agha Shahid Ali)

Sitakant Mahapatra: 'The Election', *The Oxford Anthology of Modern Indian Poetry*, p. 176.

Unit 4:

Mahasweta Devi: 'Draupadi' (trans. from Bangla by Gayatri Chakravorty Spivak)

Girish Karnad: *Hayavadana*

Recommended reading:

Allen, Richard and Harish Trivedi. Eds. *Literature and Nation: Britain and India, 1800-1900*

Basham, A. L. *The Wonder that was India*

Bhabha, Homi K. Ed. *Nation and Narration*

Das, S. K. *A History of Indian Literature*

Dharwadkar, Vinay. 'Modern Indian Poetry and its Contexts', *The Oxford Anthology of Modern Indian Poetry*

Kothari, R. *Translating India*

Mukherjee, Sujit. *Towards a Literary History of India*

Mukherjee, Meenakshi. Ed. *Early Novels in India*

Simone, Sherry and Paul St-Pierre. Eds. *Changing the Terms: Translating the Postcolonial Era*

Varma, Pavan K. *Ghalib: The Man, The Times*

Choice Based Credit Paper (CBC Paper 2): Reading Resistance Texts

Unit 1: Defining Resistance

Edward Said: 'The Other America'

Tess Lewis: 'Literature as Resistance'

Unit 2: Reading Political Resistance

Faiz Ahmad Faiz: 'A Few Days More'

Mahmoud Darwish: 'A Lover from Palestine'

Unit 3: Reading Feminist/Socio-cultural Resistance

Premchand: 'Shikar'

Kishwar Naheed: 'We sinful women'

Unit 4: Reading Ethnic Resistance

Nameo Dhasal: 'Just a Bit More Time'

Derek Morgan: 'Black Superman'

SEMESTER 3

Paper 9: Poetry 2: From the Victorian Age to Contemporary Times

Unit I

Matthew Arnold: 'Dover Beach'*

Alfred Lord Tennyson: 'Crossing the Bar'

Unit 2:

W. B. Yeats: 'The Second Coming'*

T. S. Eliot: *The Waste Land*

Unit 3:

Bob Dylan: 'Blowing in the Wind'

Derek Walcott: 'The Sea is History'*

Unit 4:

Reference to context from the starred (*) poems above

Recommended Reading:

Ashcroft, Bill et al. *The Empire Writes Back*.

Bradbury, Malcolm. *Modernism*.

Hamilton, Ian. *The Oxford Companion to Twentieth Century Poetry in English*.

Rich, Adrienne. *A Human Eye: Essays on Art in Society, 1997 – 2008*.

Weston, Jessie. *From Ritual to Romance*.

Paper 10: Drama 2 – The 19th and 20th Century

Unit 1:

J. M. Synge: *Riders to the Sea*

Oscar Wilde: *The Importance of Being Earnest**

Unit 2:

T. S. Eliot: *The Cocktail Party*

Bertolt Brecht: *The Caucasian Chalk Circle**

Unit 3:

Luigi Pirandello: *Lazarus*
 Albert Camus: *Cross Purpose**

Unit 4:

Reference to context from the starred (*) plays above

Recommended Reading

Beckett, Samuel. *Waiting for Godot*.
 Ibsen, Henrik. *A Doll's House, Ghosts*.
 Ionesco, Eugene. *Exit the King, Notes and Counter Notes*.
 Sartre, Jean-Paul. *No Exit, The Transcendence of Ego*.
 Shaw, George Bernard. *Saint Joan*.
 Bigsby, C.W.E. *Contemporary English Drama*.
 Esslin, Martin, *The Theatre of the Absurd*.
 Styan, J.L. *Modern Drama in Theory and Practice*.
 Welch, Robert, *The Abbey Theatre 1899-1999*.
 Williams, Raymond. *Drama from Ibsen to Brecht*.
 Worth, Katharine J. *Revolutions in Modern English Drama*.

Paper 11: Fiction 2 – The Modern Novel**Unit 1:**

Joseph Conrad: *The Heart of Darkness*

Unit 2:

D. H. Lawrence: *The Rainbow*

Unit 3:

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

Unit 4:

Virginia Woolf: *To the Lighthouse*

Recommended Reading

Rhys, Jean. *Wide Sargasso Sea*.
 Booth, Wayne C. *The Rhetoric of Fiction*.
 Frazer, G. S. *The Modern Writer and His World*.
 James, Henry. 'The Art of Fiction'.
 Trotter, David. 'The Modernist Novel', *The Cambridge Companion to Modernism*. ed.
 Michael Levenson.
 Woolf, Virginia. 'Modern Fiction', *The Common Reader*.

CBC Paper 3: CBC Performing Resistance (Manipur)**Unit 1:**

Ratan Thiyam: *Chakravyuh* – Recorded Performance
Chakravyuh (Seagull Books)

Unit 2:

Heisnam Kanhailal : *Draupadi* - Recorded Performance
 Rustom Bharucha, *The Theatre of Kanhailal: Pebet & Memoirs of Africa* (Seagull Books)

Unit 3:

Tapta – "AFSPA 1958", "Bandh", "Round Kick", "Seven Years Devastation"

Unit 4:

The Body in Performance - Theatre Workshop
Some Roots Grow Upwards
 Short notes on Background Readings

Background Readings:

Rustom Bharucha. "Politics of Indigenous Theatre: Kanhailal in Manipur"
Prof. Elangbam Nilakanta Singh "Irrat and the Social and Cultural Awakening in Manipur"
Heisnam Kanhailal - "Clarifying New Trajectories"
A Bimol Akoijam & Th Tarunkumar - "Armed Forces (Special Powers) Act 1958: Disguised War and Its Subversions"
Trinalina Banerjee. "The Lost Wor(l)ds of Heisnam Kanhailal"
Githa Hariharan, "When Bodies Speak"
KshetriMayum Imokanta Singh. "History of development of Manipuri Theatre"
Benil Biswas. "Manipuri theatre on the crossroads of time"

AECC Paper 1: Non-Fiction Prose

Unit I:

John Locke: 'Of Power' (from *An Essay Concerning Human Understanding*)
Thomas Jefferson: 'The Declaration of Independence'

Unit 2:

Karl Marx and Fredrick Engels: 'Manifesto of the Communist Party'
Jean Paul Sartre: 'What is Writing?'

Unit 3:

Jawaharlal Nehru: 'What is Religion?'
Amartya Sen: 'The Argumentative Indian', (from *The Argumentative Indian*)

Unit 4:

Nelson Mandela: 'Freedom' (from *Long Walk to Freedom*)
Aung San Su Kyi: 'Freedom from Fear'

Recommended Reading

Durant, Will. *The Story of Philosophy*.
Snow, C.P. *The Two Cultures*.
Sowell, Thomas. *Race and Culture: A World View*.
Banton, Michael. *Racial Theories*.
Easthope, Antony and Kate McGowan, eds. *A Critical and Cultural Theory Reader*

SEMESTER 4

Paper 12: Introduction to Literary Theory

Unit 1:

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

Unit 2:

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

Unit 3:

Michèle Barrett: 'Ideology and the Cultural Production of Gender' (from *Women's Oppression Today: Problems in Marxist Feminist Analysis*)

Luce Irigaray: 'When the Goods Get Together' (from Elaine Marks and Isabelle Courtivron eds. *New French Feminisms*)
Jean-François Lyotard: 'Answering the Question: What is Postmodernism?' (from *The Postmodern Condition: A Report on Knowledge*)

Unit 4:

H. Bhabha: 'Dissemination: Time, Narrative and the Margins of the Nation State'
James Clifford: 'Diasporas'
Gayatri C. Spivak: 'Can the Subaltern Speak?'

Recommended Reading

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*.
Césaire, Aimé. *Discourse on Colonialism*.
Goldmann, Lucien. 'The Genetic-Structuralist Method in the History of Literature'.
Gramsci, Antonio. 'Hegemony'.
Greimas, A. J. 'Basil Soup or the Construction of an Object of Value'.
Jameson, Fredric. 'On Interpretation: Literature as a Socially Symbolic Act'.
Said, Edward. 'Crisis in Orientalism'.
Sedgwick, Eve Kosofsky. 'Introduction: Axiomatic' (from *Epistemology of the Closet*)
Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?'
Thiong'o, Ngũgĩ wa. *Decolonizing the Mind*.

Paper 13: Life, Literature and Thought in the 20th Century

Unit I: A Background of Ideas

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

Unit 2: Poetry

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

Unit 3: 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 4: Film

Khuda ke Liye (Dir. Shoaib Mansoor)

Recommended Reading

Ashcroft, Bill. *The Empire Writes Back*.
Blamires, Harry. (Ed) *A Guide to 20th Century Literature in English*.
Bradbury, Malcolm. *Modernism*.
Brooker, Peter. (Ed) *Modernism/Postmodernism*.
McGaw, William. (Ed) *Inventing Countries: Essays in Postcolonial Literature*.
Wain, John. *Essays on Literature and Ideas*.

Paper 14: Performance Aesthetics

Unit 1:

Bharata Muni: *Natyashastra*

Unit 2:

Konstantin Stanislavski: Excerpts from *An Actor Prepares*
Bertolt Brecht: 'The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Stadt Mahogonny*'
Antonin Artaud: 'For the Theatre and its Double'

Unit 3:

Augusto Boal: 'Aristotle's Coercive System of Tragedy'
 Badal Sircar: *Third Theatre*
 Heisnam Kanhailal: 'Physical Theatre'

Unit 4:

Critical notes

Recommended Reading

Antonin Artaud. *Selected Writings*. Ed. with an introduction by Susan Sontag. University of California Press, 1976, p.215-270.
 Augusto Boal. *Theatre of the Oppressed*. Trans. Charles A. and Maria-Odilia Leal McBride and Emily Fryer. 2nd Edn. London: Pluto Press, 2000.
 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. New York: Dover, 1951.
 Badal Sircar. *The Third Theatre*. Calcutta: Sircar, 1978.
 Bertolt Brecht. 1950. "The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Stadt Mahogony: The Development of an Aesthetic*". Ed. and trans. John Willett. London: Methuen, 1964. p. 33-42, and p. 169-175.
 ----- 1963. *the Messingkauf Dialogues*. Trans. John Willett. Brecht's Plays, Poetry and Prose Ser. London: Methuen, 1965.
 Bharat Gupt. *Dramatic Concepts: Greek & Indian. A Study of the Poetics and the Natyasastra*. New Delhi: D. K. Printworld, 1994.
 Bharat Muni. *Natyasastra*, vol. I, Trans. by Manmohan Ghosh (available online)
 Eugenio Barba. *Towards a Third Theatre. Eugenio Barba and the Odin Teatret*. Ian Watson, Routledge, London: 1993.
 Konstantin Stanislavski. 1938. *An Actor Prepares*. London: Methuen, 1988.
 Ngugi wa Thiong'o. From "The Language of African Theatre" in *Radical Street Performance: An International Anthology*. Ed. Jan Cohen-Cruz. London and New York: Routledge, 1998, pp. 238-244.

CBC Paper 4: Literature and Cinema of the Arab World**Unit 1: Understanding the diversity of the Arab World Non-Fiction**

Amin Maalouf: "Damaged Identifies"
 Orhan Pamuk: "My Father's Suitcase"
 Edward Said "After Mahfouz"

Short Story

Zakaria Tamer: '43' from *Breaking Knees*
 Najib Mahfouz: "Qismati and Nasibi"
 Salwa Bakr : "Ancestral Hair"

Unit 2: Understanding the Cultural Rhythms of West Asia

Michel Khaleifi: *Wedding in Galilee* (Palestine)
 Mohammad Abdul Aziz: *Damascus with Love* (Syria)

Unit 3: Understanding the Poetic Rhythms of West Asia

Jalal-Al-Din Rumi: *The Rubaiyyat* (Select translations into English Verse' by A.J. Arberry, 1949)
 Shaykh Sa'adi: *Gulistan* (Extracts)
 Mahmoud Darwish: *almond blossoms and beyond* (Extracts) Unit

4: Understanding the Political complexities of the Arab world

Costa Gavras: *Hanna K*.
 Abbas Kiarostami: *Close Up* - 1990 (98 mins)

SEC Paper 1: Translation: Theory & Practice**Unit 1**

- Concept of translation in the West and in the Indian tradition; types of translation – intra-lingual and inter-semiotic; ‘word for word’ or ‘sense for sense’; decoding and recoding
- Equivalence – linguistic and cultural; formal and dynamic; Equivalence Effect
- Language and Culture. Translation of cultural items. Translation of different registers of language
- ‘Translator’s Invisibility’ – ‘Domestication’ and ‘Foreignisation’

Unit 2

- Philosophical Theories of Translation – Steiner’s Hermeneutic Motion; Ezra Pound and the Energy of Language; The Task of the translator; Walter Benjamin; Deconstruction
- Postcolonial Translation Theory

Unit 3

- Translation as Rewriting, Self – translation (Auto Translation), ‘Transcreation’
- Translation of short stories

Unit 4

- Translation of poems
- Translation of passages from novels / plays

Essential Workbook

Gargesh, Ravinder and Goswami, Krishna Kumar. Ed. *Translation and Interpreting: Reader and Workbook*

Recommended Reading

Bassnett, Susan. *Translation Studies* (Revised edn, 2000).

Catford, J.C. *A Linguistic Theory of Translation*.

Mukherjee, Sujit. *Translation as Discovery and Other Essays*, and *Translation as Recovery*.

Susan Bassnett and Harish Trivedi, eds. *Post-Colonial Translation: Theory and Practice* (London & New York: Routledge, 1999).

Venuti, Lawrence. *Translator’s Invisibility: A History of Translation*.

POST – CBCS SYLLABUS w.e.f. 2017

M.A. English
Department of English
Jamia Millia Islamia
New Delhi

Semester 1: 4 core papers + 1 CBC paper

Paper 1: Poetry 1

Paper 2: Drama 1

Paper 3: 19th Century American Literature

Paper 4: Indian Writing in English

CBC Paper 1: Introduction to Film Studies/Popular Fiction

Semester 2: 4 core papers + 1 CBC paper

Paper 5: Fiction 1

Paper 6: Literary Criticism

Paper 7: Postcolonial Literatures in English

Paper 8: Indian Literatures in English Translation

CBC Paper 2: Reading Resistance Texts

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

Paper 9: Poetry 2 – From the Victorian Age to Contemporary Times

Paper 10: Drama 2 – The 19th and 20th Century

Paper 11: Fiction 2 – The Modern Novel

CBC Paper 3: Performing Resistance

AECC Paper 1: Non-Fiction Prose

Semester 4: 3 core papers + 1 CBC paper + 1 paper SEC

Paper 12: Introduction to Literary Theory

Paper 13: Life, Literature and Thought in the 20th Century

Paper 14: Performance Aesthetics

CBC Paper 4: Literature and Cinema of the Arab World

SEC Paper 1: Translation: Theory & Practice

SYLLABUS

M.A. English
Department of English
Jamia Millia Islamia
New Delhi

SEMESTER 1

Paper 1: Poetry 1

Unit 1:

John Donne: 'The Good Morrow'

William Blake: 'Holy Thursday' from *Songs of Innocence*

Samuel Taylor Coleridge: 'Kubla Khan'

Unit 2:

Geoffrey Chaucer: *The General Prologue to The Canterbury Tales*

John Milton: Satan's 1st Speech, *Paradise Lost*, Book 1

Unit 3:

William Wordsworth: 'Ode: Intimations of Immortality from Recollections of Early Childhood'

John Keats: 'Ode on a Grecian Urn'

Unit 4:

Reference to context from the poems in Unit 1

Recommended Reading:

Abrams, M. H. *The Mirror and the Lamp*

Bowra, C.M. *The Romantic Imagination*

Paz, Octavio. *Children of the Mire*

Sutherland, James. *The Eighteenth Century Background*

Wiley, Basil. *The Seventeenth Century Background*

Paper 2: Drama 1

Unit 1:

William Shakespeare: *Richard III*, *As You Like It**

Unit 2:

Thomas Heywood: *A Woman Killed With Kindness**

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

Unit 3:

John Dryden: *All For Love**

Richard Brinsley Sheridan: *A School for Scandal*

Unit 4:

Reference to context from the starred (*) plays above

Recommended Reading:

Congreve, William. *The Way of the World*

Jonson, Ben. *Volpone*. *The Alchemist*

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

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

Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*

Ellis, Frank H. *Sentimental Comedy: Theory and Practice*
Evans, G. Blakemore, ed. *Elizabethan-Jacobean Drama: The Theatre in its Time*
Jones, Vivien, ed. *Women and Literature in Britain, 1700-1800*
Loftis, John., *Sheridan and the Drama of Georgian England*

Paper 3: 19th Century American Literature

Unit 1: Non-Fiction Prose

Ralph Waldo Emerson: *The American Scholar*
Henry David Thoreau: *Civil Disobedience*

Unit 2: Fiction

James Fenimore Cooper: *The Last of The Mohicans*
Nathaniel Hawthorne: *The Scarlet Letter*

Unit 3: Poetry

Walt Whitman: 'Oh Captain! My Captain!'
Emily Dickinson: 'Because I could not stop for Death'
Edgar Allen Poe: 'The Raven'

Unit 4:

Reference to context from the poems in Unit 3

Recommended Reading:

Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*
McNeill, Helen. *Emily Dickinson*
Parrington, Vernon L. *Main Currents in American Thought*. Vol.2
Rans, Geoffrey. 'Inaudible Man: The Indian in the Theory and Practice of White Fiction.'
Canadian Review of American Studies VII (1977)
Sundquist, Eric J. *To Wake the Nations: Race in the Making of American Literature*
Tompkins, Jane. 'Indians: Textualism, Morality, and the Problem of History.'
Critical Inquiry 13 (1986)

Paper 4: Indian Writing in English

Unit 1: Fiction

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

Unit 2:

Nissim Ezekiel: 'Goodbye Party for Ms Pushpa T. S.', 'Background, Casually'
Kamla Das: 'Introduction'

Unit 3: Drama

Mahesh Dattani: *Final Solutions*

Unit 4:

Reference to context from the poems in Unit 2

Recommended Reading:

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*
Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*
Gopal, Priyamvada. *Indian English Novel: Nation, History and Narration*
Guha, Ranajit, ed. *The Subaltern Studies Reader (Selected Essays)*
Iyenger, K. R. Srinivasa. *Indian Writing in English*

King, Bruce. *Modern Indian Poetry in English*
Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*
Mukherjee, Meenakshi. *The Twice Born Fiction*
Naik, M. K. *A History of Indian English Literature*
Naik, M.K. and Shyamala A. Narayan. *Indian English Literature 1980-2000: A Critical Survey*
Suleri, Sara. *The Rhetoric of English India*
Vishwanathan, Gauri, *Masks of Conquest: Literary Study and British Rule in India*

Choice Based Credit Paper (CBC Paper 1): Introduction to Film Studies

Unit 1:

The Language of Cinema as an Art Form

Unit 2:

The History of World Cinema Movements – An Overview

Unit 3:

Approaches to Reading a Film Text

Unit 4: Primary/Recommended Texts

The Kid, Charles Chaplin

The Battleship Potemkin, Sergei Eisenstein

Ladri di biciclette or *Bi-Cycle Thieves*, Vittorio De Sica

Rashomon, Akira Kurosawa

Det sjunde inseglet or *The Seventh Seal*, Ingmar Bergman

Mother India, Mehboob Khan

Ten Canoes, Rolf de Heer and Peter Djigirr

Choice Based Credit Paper: Popular Fiction

Unit 1: Introduction to Popular Fiction

1. Christopher Pawling, "Introduction: Popular Fiction: Ideology or Utopia?", in Pawling (ed.), *Popular Fiction and Social Change*, London and Basingstoke: Macmillan, 1984, pp. 1-19.
2. 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 2: Romance

1. Helen Fielding : *Bridget Jones's Diary* (1996)
2. Bridget Fowler, "Understanding the Romance: The Origins and Structure of a Major Mass Cultural Genre", from *The Alienated Reader: Women and Popular Romantic Literature in the Twentieth Century*, New York: Harvester Wheatsheaf, 1991, pp. 7-17.

Unit 3: Children's Literature

1. J.K. Rowling : *Harry Potter and the Philosopher's Stone* (1997)
2. Felicity A. Hughes, "Children's literature: Theory and Practice" (*ELH*, 45 (3), 1978, pp. 542-61), in Peter Hunt (ed.), *Children's Literature: Critical Concepts in Literary and Cultural Studies*, London and New York: Routledge, 2006, pp. 68-85.

Unit 4: Thrillers

1. Ian Fleming : *Casino Royal* (1953)
2. Jerry Palmer, "Thrillers", in Pawling (ed.), *Popular Fiction and Social Change*, London and Basingstoke: Macmillan, 1984, pp. 76-98.

SEMESTER 2

Paper 5: Fiction 1

Unit 1:

Jane Austen: *Mansfield Park*
Daniel Defoe: *Robinson Crusoe*

Unit 2:

Charles Dickens: *Great Expectations*
Charlotte Bronte: *Jane Eyre*

Unit 3:

George Eliot: *Middlemarch*
Thomas Hardy: *The Return of the Native*

Unit 4:

Critical notes on narrative modes, techniques, tradition etc.

Recommended Reading:

Allen, Walter, *The English Novel*
Eagleton, Terry. *The English Novel: An Introduction*
Forster, E.M. *Aspects of the Novel*
Leavis, F.R. *The Great Tradition*
Watt, Ian. *The Rise of the Novel*

Paper 6: Literary Criticism

Unit 1:

Aristotle: Poetics
John Dryden: 'An Essay of Dramatic Poesie'

Unit 2:

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

Unit 3:

T. S. Eliot: 'Tradition and the Individual Talent', 'The Function of Criticism'
Northrop Frye; 'The Archetypes of Literature'
Virginia Woolf: Chapter IV, *A Room of One's Own*

Unit 4:

Critical notes on concepts, approaches, and application

Recommended Reading:

Abrams, M.H. *The Mirror and the Lamp*
Blamires, Harry. *A History of Literary Criticism*
Brooks, Cleanth and W.K.Wimsatt. *A Short History of Literary Criticism*
Hazlitt, William. 'On Shakespeare and Milton'
Horace. *Ars Poetica*
Plato. Book X, *The Republic*
Richards, I.A. 'The Two Uses of Language', 'The Four Kinds of Meaning'.
Wellek, René. *A History of Literary Criticism*
Wordsworth, William. 'Preface' to *The Lyrical Ballads*
Longinus, 'On the Sublime'
Sidney, Philip. 'An Apology for Poetry'
Shelley, P. B. 'A Defence of Poetry'
Hazlitt, William. 'Why the Arts are Not Progressive'
Wimsatt and Beardsley. 'The Intentional Fallacy', 'The Affective Fallacy'

Paper 7: Postcolonial Literatures in English

Unit 1: Non-Fiction Prose

Ngugi wa'Thiongo: *Decolonizing the Mind*
Frantz Fanon: Chapter 1, *Black Skin, White Masks*

Unit 2: Poetry

E. K. Braithwaite: 'Ananse', 'Negus'
Judith Wright: 'Woman to Man', 'Rockpool'

Unit 3: Fiction

Chimamanda Adichie: *Americanah*

Unit 4:

Amitav Ghosh: *The Hungry Tide*

Recommended Reading

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post Colonial Literatures*

----- . *Postcolonial Studies: Key Concepts*

Bhabha, Homi K. Ed. *Nation and Narration*

Césaire, Aimé. *Discourse on Colonialism*

Fanon, Frantz. *The Wretched of the Earth*

Gilbert, Helen and Joanne Tompkins. *Post-Colonial Drama: Theory, Practice, Politics*

Memmi, Albert. *The Colonizer and the Colonized*

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism, 1981-1991*

Sahgal, Nayantara. 'Some Thoughts on the Puzzle of Identity', Arthur Ravenscroft
Commonwealth Literature Lecture at Leeds

Said, Edward. *Orientalism: Western Conceptions of the Orient*

Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?'

Trivedi, Harish and Meenakshi Mukherjee, Eds. *Interrogating Post-Colonialism: Theory, Text and Context*

Walcott, Derek. 'The Muse of History', *The Arnold Anthology of Post-Colonial Literatures in English*. Ed. John Thieme

Paper 8: Indian Literatures in English Translation

Unit 1: Fiction

Mirza Mohammad Hadi Ruswa: *Umrao Jan Ada* (Trans. From Urdu by David Matthews)

Shrilal Shukla: *Rag Darbari* (Trans. Gillian Wright)

Unit 2: Non-Fiction Prose

Mirza Ghalib: Excerpts 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 3: Poetry

Faiz Ahmad Faiz: 'Ghazal' (Trans. from Urdu by Agha Shahid Ali)

Sitakant Mahapatra: 'The Election', *The Oxford Anthology of Modern Indian Poetry*, p. 176.

Unit 4:

Mahasweta Devi: 'Draupadi' (trans. from Bangla by Gayatri Chakravorty Spivak)

Girish Karnad: *Hayavadana*

Recommended reading:

Allen, Richard and Harish Trivedi. Eds. *Literature and Nation: Britain and India, 1800-1900*

Basham, A. L. *The Wonder that was India*

Bhabha, Homi K. Ed. *Nation and Narration*

Das, S. K. *A History of Indian Literature*

Dharwadkar, Vinay. 'Modern Indian Poetry and its Contexts', *The Oxford Anthology of Modern Indian Poetry*

Kothari, R. *Translating India*

Mukherjee, Sujit. *Towards a Literary History of India*

Mukherjee, Meenakshi. Ed. *Early Novels in India*

Simone, Sherry and Paul St-Pierre. Eds. *Changing the Terms: Translating the Postcolonial Era*

Varma, Pavan K. *Ghalib: The Man, The Times*

Choice Based Credit Paper (CBC Paper 2): Reading Resistance Texts

Unit 1: Defining Resistance

Edward Said: 'The Other America'

Tess Lewis: 'Literature as Resistance'

Unit 2: Reading Political Resistance

Faiz Ahmad Faiz: 'A Few Days More'

Mahmoud Darwish: 'A Lover from Palestine'

Unit 3: Reading Feminist/Socio-cultural Resistance

Premchand: 'Shikar'

Kishwar Naheed: 'We sinful women'

Unit 4: Reading Ethnic Resistance

Nameo Dhasal: 'Just a Bit More Time'

Derek Morgan: 'Black Superman'

SEMESTER 3

Paper 9: Poetry 2: From the Victorian Age to Contemporary Times

Unit I

Matthew Arnold: 'Dover Beach'*

Alfred Lord Tennyson: 'Crossing the Bar'

Unit 2:

W. B. Yeats: 'The Second Coming'*

T. S. Eliot: *The Waste Land*

Unit 3:

Bob Dylan: 'Blowing in the Wind'

Derek Walcott: 'The Sea is History'*

Unit 4:

Reference to context from the starred (*) poems above

Recommended Reading:

Ashcroft, Bill et al. *The Empire Writes Back*.

Bradbury, Malcolm. *Modernism*.

Hamilton, Ian. *The Oxford Companion to Twentieth Century Poetry in English*.

Rich, Adrienne. *A Human Eye: Essays on Art in Society, 1997 – 2008*.

Weston, Jessie. *From Ritual to Romance*.

Paper 10: Drama 2 – The 19th and 20th Century

Unit 1:

J. M. Synge: *Riders to the Sea*

Oscar Wilde: *The Importance of Being Earnest**

Unit 2:

T. S. Eliot: *The Cocktail Party*

Bertolt Brecht: *The Caucasian Chalk Circle**

Unit 3:

Luigi Pirandello: *Lazarus*
 Albert Camus: *Cross Purpose**

Unit 4:

Reference to context from the starred (*) plays above

Recommended Reading

Beckett, Samuel. *Waiting for Godot*.
 Ibsen, Henrik. *A Doll's House, Ghosts*.
 Ionesco, Eugene. *Exit the King, Notes and Counter Notes*.
 Sartre, Jean-Paul. *No Exit, The Transcendence of Ego*.
 Shaw, George Bernard. *Saint Joan*.
 Bigsby, C.W.E. *Contemporary English Drama*.
 Esslin, Martin, *The Theatre of the Absurd*.
 Styan, J.L. *Modern Drama in Theory and Practice*.
 Welch, Robert, *The Abbey Theatre 1899-1999*.
 Williams, Raymond. *Drama from Ibsen to Brecht*.
 Worth, Katharine J. *Revolutions in Modern English Drama*.

Paper 11: Fiction 2 – The Modern Novel**Unit 1:**

Joseph Conrad: *The Heart of Darkness*

Unit 2:

D. H. Lawrence: *The Rainbow*

Unit 3:

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

Unit 4:

Virginia Woolf: *To the Lighthouse*

Recommended Reading

Rhys, Jean. *Wide Sargasso Sea*.
 Booth, Wayne C. *The Rhetoric of Fiction*.
 Frazer, G. S. *The Modern Writer and His World*.
 James, Henry. 'The Art of Fiction'.
 Trotter, David. 'The Modernist Novel', *The Cambridge Companion to Modernism*. ed.
 Michael Levenson.
 Woolf, Virginia. 'Modern Fiction', *The Common Reader*.

CBC Paper 3: CBC Performing Resistance (Manipur)**Unit 1:**

Ratan Thiyam: *Chakravyuh* – Recorded Performance
Chakravyuh (Seagull Books)

Unit 2:

Heisnam Kanhailal : *Draupadi* - Recorded Performance
 Rustom Bharucha, *The Theatre of Kanhailal: Pebet & Memoirs of Africa* (Seagull Books)

Unit 3:

Tapta – "AFSPA 1958", "Bandh", "Round Kick", "Seven Years Devastation"

Unit 4:

The Body in Performance - Theatre Workshop
Some Roots Grow Upwards
 Short notes on Background Readings

Background Readings:

Rustom Bharucha. "Politics of Indigenous Theatre: Kanhailal in Manipur
Prof. Elangbam Nilakanta Singh "Iratat and the Social and Cultural Awakening in Manipur"
Heisnam Kanhailal - "Clarifying New Trajectories"
A Bimol Akoijam & Th Tarunkumar - "Armed Forces (Special Powers) Act 1958: Disguised War and Its Subversions"
Trinalina Banerjee. "The Lost Wor(l)ds of Heisnam Kanhailal"
Githa Hariharan, "When Bodies Speak"
KshetriMayum Imokanta Singh. "History of development of Manipuri Theatre"
Benil Biswas. "Manipuri theatre on the crossroads of time"

AECC Paper 1: Non-Fiction Prose

Unit 1:

John Locke: 'Of Power' (from *An Essay Concerning Human Understanding*)
Thomas Jefferson: 'The Declaration of Independence'

Unit 2:

Karl Marx and Fredrick Engels: 'Manifesto of the Communist Party'
Jean Paul Sartre: 'What is Writing?'

Unit 3:

Jawaharlal Nehru: 'What is Religion?'
Amartya Sen: 'The Argumentative Indian', (from *The Argumentative Indian*)

Unit 4:

Nelson Mandela: 'Freedom' (from *Long Walk to Freedom*)
Aung San Su Kyi: 'Freedom from Fear'

Recommended Reading

Durant, Will. *The Story of Philosophy*.
Snow, C.P. *The Two Cultures*.
Sowell, Thomas. *Race and Culture: A World View*.
Banton, Michael. *Racial Theories*.
Easthope, Antony and Kate McGowan, eds. *A Critical and Cultural Theory Reader*

SEMESTER 4

Paper 12: Introduction to Literary Theory

Unit 1:

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

Unit 2:

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

Unit 3:

Michèle Barrett: 'Ideology and the Cultural Production of Gender' (from *Women's Oppression Today: Problems in Marxist Feminist Analysis*)

Luce Irigaray: 'When the Goods Get Together' (from Elaine Marks and Isabelle Courtivron eds. *New French Feminisms*)
Jean-François Lyotard: 'Answering the Question: What is Postmodernism?' (from *The Postmodern Condition: A Report on Knowledge*)

Unit 4:

H. Bhabha: 'Dissemination: Time, Narrative and the Margins of the Nation State'
James Clifford: 'Diasporas'
Gayatri C. Spivak: 'Can the Subaltern Speak?'

Recommended Reading

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*.
Césaire, Aimé. *Discourse on Colonialism*.
Goldmann, Lucien. 'The Genetic-Structuralist Method in the History of Literature'.
Gramsci, Antonio. 'Hegemony'.
Greimas, A. J. 'Basil Soup or the Construction of an Object of Value'.
Jameson, Fredric. 'On Interpretation: Literature as a Socially Symbolic Act'.
Said, Edward. 'Crisis in Orientalism'.
Sedgwick, Eve Kosofsky. 'Introduction: Axiomatic' (from *Epistemology of the Closet*)
Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?'
Thiong'o, Ngugi wa. *Decolonizing the Mind*.

Paper 13: Life, Literature and Thought in the 20th Century

Unit I: A Background of Ideas

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

Unit 2: Poetry

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

Unit 3: Fiction

Gabriel Garcia Marquez: 'The Incredible and Sad Tale of Innocent Eréndira and her Heartless Grandmother'
Jhumpa Lahiri: 'When Mr. Pirzada Came to Dine'

Unit 4: Film

Khuda ke Liye (Dir. Shoaib Mansoor)

Recommended Reading

Ashcroft, Bill. *The Empire Writes Back*.
Blamires, Harry. (Ed) *A Guide to 20th Century Literature in English*.
Bradbury, Malcolm. *Modernism*.
Brooker, Peter. (Ed) *Modernism/Postmodernism*.
McGaw, William. (Ed) *Inventing Countries: Essays in Postcolonial Literature*.
Wain, John. *Essays on Literature and Ideas*.

Paper 14: Performance Aesthetics

Unit 1:

Bharata Muni: *Natyashastra*

Unit 2:

Konstantin Stanislavski: Excerpts from *An Actor Prepares*
Bertolt Brecht: 'The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Stadt Mahogony*'
Antonin Artaud: 'For the Theatre and its Double'

Unit 3:

Augusto Boal: 'Aristotle's Coercive System of Tragedy'
 Badal Sircar: *Third Theatre*
 Heisnam Kanhailal: 'Physical Theatre'

Unit 4:

Critical notes

Recommended Reading

Antonin Artaud. *Selected Writings*. Ed. with an introduction by Susan Sontag. University of California Press, 1976, p.215-270.
 Augusto Boal. *Theatre of the Oppressed*. Trans. Charles A. and Maria-Odilia Leal McBride and Emily Fryer. 2nd Edn. London: Pluto Press, 2000.
 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. New York: Dover, 1951.
 Badal Sircar. *The Third Theatre*. Calcutta: Sircar, 1978.
 Bertolt Brecht. 1950. "The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Stadt Mahogony: The Development of an Aesthetic*". Ed. and trans. John Willett. London: Methuen, 1964. p. 33-42, and p. 169-175.
 ----- 1963. *the Messingkauf Dialogues*. Trans. John Willett. Brecht's Plays, Poetry and Prose Ser. London: Methuen, 1965.
 Bharat Gupt. *Dramatic Concepts: Greek & Indian. A Study of the Poetics and the Natyasastra*. New Delhi: D. K. Printworld, 1994.
 Bharat Muni. *Natyasastra*, vol. I, Trans. by Manmohan Ghosh (available online)
 Eugenio Barba. *Towards a Third Theatre. Eugenio Barba and the Odin Teatret*. Ian Watson, Routledge, London: 1993.
 Konstantin Stanislavski. 1938. *An Actor Prepares*. London: Methuen, 1988.
 Ngugi wa Thiong'o. From "The Language of African Theatre" in *Radical Street Performance: An International Anthology*. Ed. Jan Cohen-Cruz. London and New York: Routledge, 1998, pp. 238-244.

CBC Paper 4: Literature and Cinema of the Arab World**Unit 1: Understanding the diversity of the Arab World Non-Fiction**

Amin Maalouf: "Damaged Identifies"
 Orhan Pamuk: "My Father's Suitcase"
 Edward Said "After Mahfouz"

Short Story

Zakaria Tamer: '43' from Breaking Knees
 Najib Mahfouz: "Qismati and Nasibi"
 Salwa Bakr : "Ancestral Hair"

Unit 2: Understanding the Cultural Rhythms of West Asia

Michel Khaleifi: Wedding in Galilee (Palestine)
 Mohammad Abdul Aziz: Damascus with Love (Syria)

Unit 3: Understanding the Poetic Rhythms of West Asia

Jalal-Al-Din Rumi: *The Rubaiyyat* (Select translations into English Verse' by A.J. Arberry, 1949)
 Shaykh Sa'adi: *Gulistan* (Extracts)
 Mahmoud Darwish: *almond blossoms and beyond* (Extracts) Unit

4: Understanding the Political complexities of the Arab world

Costa Gavras: *Hanna K*.
 Abbas Kiarostami: *Close Up* - 1990 (98 mins)

SEC Paper 1: Translation: Theory & Practice**Unit 1**

- Concept of translation in the West and in the Indian tradition; types of translation – intra-lingual and inter-semiotic; ‘word for word’ or ‘sense for sense’; decoding and recoding
- Equivalence – linguistic and cultural; formal and dynamic; Equivalence Effect
- Language and Culture. Translation of cultural items. Translation of different registers of language
- ‘Translator’s Invisibility’ – ‘Domestication’ and ‘Foreignisation’

Unit 2

- Philosophical Theories of Translation – Steiner’s Hermeneutic Motion; Ezra Pound and the Energy of Language; The Task of the translator; Walter Benjamin; Deconstruction
- Postcolonial Translation Theory

Unit 3

- Translation as Rewriting, Self – translation (Auto Translation), ‘Transcreation’
- Translation of short stories

Unit 4

- Translation of poems
- Translation of passages from novels / plays

Essential Workbook

Gargesh, Ravinder and Goswami, Krishna Kumar. Ed. *Translation and Interpreting: Reader and Workbook*

Recommended Reading

Bassnett, Susan. *Translation Studies* (Revised edn, 2000).

Catford, J.C. *A Linguistic Theory of Translation*.

Mukherjee, Sujit. *Translation as Discovery and Other Essays*, and *Translation as Recovery*.

Susan Bassnett and Harish Trivedi, eds. *Post-Colonial Translation: Theory and Practice* (London & New York: Routledge, 1999).

Venuti, Lawrence. *Translator’s Invisibility: A History of Translation*.

**OFFICE OF THE CONTROLLER OF EXAMINATION
JAMIA MILLIA ISLAMIA NEW DELHI**

LIST OF PASS PERCENTAGE (%) DEPT. OF ENGLISH SEMESTER EXAMINATION-2014-15

Name of Courses	Total Appeared Student	Total Passed Students	Percentage (%)
M.A. English Sem-4	36	33	91.67%
B.A. English Sem-6	62	56	90.32%
Diploma in Translation Proficiency in English	23	22	95.65%
Certificate in Translation Proficiency in English	38	29	76.32%

LIST OF PASS PERCENTAGE (%) DEPT. OF ENGLISH SEMESTER EXAMINATION-2015-16

Name of Courses	Total Appeared Student	Total Passed Students	Percentage (%)
M.A. English Sem-4	36	34	94.44%
B.A. English Sem-6	51	40	78.43%
Diploma in Translation Proficiency in English	23	23	100%
Certificate in Translation Proficiency in English	36	29	80.56%

LIST OF PASS PERCENTAGE (%) DEPT. OF ENGLISH SEMESTER EXAMINATION-2016-17

Name of Courses	Total Appeared Student	Total Passed Students	Percentage (%)
M.A. English Sem-4	50	49	98%
B.A. English Sem-6	58	45	77.59%
Diploma in Translation Proficiency in English	21	14	66.67%
Certificate in Translation Proficiency in English	33	28	84.84%

LIST OF PASS PERCENTAGE (%) DEPT. OF ENGLISH SEMESTER EXAMINATION-2017-18

Name of Courses	Total Appeared Student	Total Passed Students	Percentage (%)
M.A. English Sem-4	43	43	100%
B.A. English Sem-6	68	68	100%
Diploma in Translation Proficiency in English	19	18	94.73%
Certificate in Translation Proficiency in English	36	28	77.78%

LIST OF PASS PERCENTAGE (%) DEPT. OF ENGLISH SEMESTER EXAMINATION-2018-19

Name of Courses	Total Appeared Student	Total Passed Students	Percentage (%)
M.A. English Sem-4	43	43	100%
B.A. English Sem-6	62	62	100%
Diploma in Translation Proficiency in English	11	10	90.90%
Certificate in Translation Proficiency in English	32	27	84.37%

Mustaf 16/09/19

