SYLLABUS OF M.A. ENGLISH SEMESTER MODE

 Semester I: 4 core papers + 1 CBCS paper
Paper I: Poetry I
Paper II: Drama I
Paper III: 19th Century American Literature
Paper IV: Indian Writing in English
CBC Paper I: Popular Fiction

 Semester II: 4 core papers + 1 CBCS Paper
Paper V: Fiction I
Paper VI: Literary Criticism
Paper VII: Postcolonial Literatures in English
Paper VIII: Indian Literature(s) in English Translation
CBCS Paper II: Reading Resistance Texts

 Semester III: 3 core papers + 1 CBC paper + 1 paper AECC
Paper IX: Poetry II – From the Victorian Age to Contemporary Times
Paper X: Drama II – The 19th and 20th Century
Paper XI: Fiction II – The Modern Novel
CBC Paper III: Writings from the Margins
AECC Paper I: Non-Fiction Prose

 Semester IV: 3 core papers + 1 CBC paper + 1 paper SEC
Paper XII: Introduction to Literary Theory
Paper XIII: Life, Literature and Thought in the 20th Century
Paper XIV: Performance Aesthetics
CBC Paper IV: 20th Century American Literature
SEC Paper I: Translation, Theory and Practice

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

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

Paper I: Poetry I - From Chaucer to Keats

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

Unit I

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

Unit II

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

Unit III

William Wordsworth: “Tintern Abbey”, “Ode on Intimations of Immortality”

Unit IV

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

Recommended Readings:

Sutherland, James. Preface to 18th Century Poetry Background. Oxford University Press, 1948
Paper II: Drama I - Sixteenth to Eighteenth Century English Drama

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

Unit I

Northrop Frye: “Conspectus of Dramatic Genres” (in Kenyon Review)
Samuel Bowles: “Shakespeare’s Elizabethan Audience” (https://www.usi.edu>bowles)

Unit II

William Shakespeare: Antony and Cleopatra, As You Like It

Unit III

Thomas Heywood: A Woman Killed With Kindness
Beaumont and Fletcher: Philastor, or Love Lies Bleeding

Unit IV

John Dryden: All For Love
Richard Brinsley Sheridan: A School For Scandal

Recommended Readings:

Marlowe, Christopher. Dr. Faustus, The Jew of Malta
Webster, John. The Duchess of Malfi
Jonson, Ben. Volpone, The Alchemist
Congreve, William. The Way of the World
Dillon, Janette. Theatre, Court and City 1595-1610: Drama and Social Space in London. Cambridge University Press, 2000

Paper III: Nineteenth Century American Literature

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

Sojourner Truth: “Aren’t I a Woman”
Ralph Waldo Emerson: “The American Scholar”
Henry David Thoreau: “Civil Disobedience”

Unit II: Poetry

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

Unit III: Short Story

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

Unit IV: Novel

Nathaniel Hawthorne: The Scarlet Letter

**Recommended Readings:**

*The Norton Anthology of American Literature*
*The Heath Anthology of American Literature*
*Pelican Guide to American Literature*
*The Norton Anthology of African American Literature*

**Paper IV: Indian Writing in English**

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

Unit I: Fiction

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

Unit II: Non-Fiction Prose
Nayantara Sahgal: “Some Thoughts on the Puzzle of Identity” (the Arthur Ravenscroft Commonwealth Literature Lecture at Leeds, 1993)

Unit III: Poetry

Nissim Ezekiel: “Goodbye Party for Ms. Pushpa T.S.”, “Background, Casually”, “Night of the Scorpion”
Kamala Das: “An Introduction” “My Grandmother’s House”

Unit IV: Drama

Mahesh Dattani: Final Solutions

Recommended Readings:

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

CBCS Paper 1: Popular Fiction

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

Unit I: Introduction to Popular Fiction


Unit II: Romance

Helen Fielding: Bridget Jones’s Diary
Unit III: Thriller

Ian Fleming: *Casino Royale*

Unit IV: Thriller

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

**Recommended Readings:**


**Paper V: Fiction I**

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

**Unit I**

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

**Unit II**

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

**Unit III**

George Eliot: *Middlemarch*

**Unit IV**
Thomas Hardy: *The Return of the Native*

**Recommended Readings:**

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

**Paper VI: Literary Criticism**

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

Unit I

Aristotle: *Poetics*

Unit II

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

Unit III

Northrop Frye; “The Archetypes of Literature”

Unit IV

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

**Recommended Readings:**

Longinus. “On the Sublime”
P.B. Shelley: “A Defense of Poetry”
Plato: Book X of *The Republic*
Paper VII: Postcolonial Literatures in English

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

Unit I: Non-fiction Prose

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

Unit II: Poetry

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

Unit III: Fiction

Salman Rushdie: Midnight’s Children

Unit IV: Fiction

Chimamanda Adichie: Americanah

Recommended Reading:

Bhabha, Homi K., ed. Nation and Narration. Routledge, 1990
Fanon, Frantz. The Wretched of the Earth. Grove Press, 2004
Paper VIII: Indian Literature(s) in English Translation

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

Unit I: Fiction

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

Unit II: Non-Fiction Prose


Unit III: Poetry

Sitakant Mahapatra: ‘The Election’, (Trans from Oriya by the poet, from The Oxford Anthology of Modern Indian Poetry Ed.Vinay Dharwadker and A. K. Ramanujan , pp.176)

Unit IV: Short Story and Drama

Girish Karnad: Hayavadana (translated by the author, OUP)
Mahasweta Devi: “Draupadi” (trans. from Bangla by Gayatri Chakavorty Spivak)

Recommended readings:

Das, S.K. History of Indian Literature. Volume 2 and 3, Sahitya Akademi. OUP. 1995
CBCS Paper II: Reading Resistance Texts

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

Unit I: Prose

Barbara Harlow: “The Theoretical-Historical Context” (in Resistance Literature)
Bill Ashcroft, Gareth Griffiths & Helen Tiffin ‘Introduction’, The Empire Writes Back

Unit II: Poetry

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

Unit III: Fiction

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

Unit IV: Drama

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

Recommended Readings:

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

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

Unit I

Matthew Arnold: “Dover Beach”
Alfred Lord Tennyson: “Crossing the Bar”
Robert Browning: “Porphyria’s Lover”

Unit II

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

Unit III

T. S. Eliot: The Waste Land

Unit IV

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

Recommended Readings:


Paper X: Drama II: Nineteenth and Twentieth Century Drama

With stalwarts such as Shakespeare and Marlowe dominating and influencing preceding centuries, one witnesses a natural decline in drama during the nineteenth and the twentieth century. However, while verse drama declined, other forms of drama thrived in England, and more so, on the continent. One may well remember the drama of the nineteenth century for the “lyric” drama, the comic opera and melodrama
followed by the twentieth century drama best known for its political engagement, existential issues, and experiments in dramaturgy. This paper aims at understanding modern English drama, with a special emphasis on the ‘Theatre of the Absurd’, where experimentation with style and form were uninhibited.

Unit I

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

Unit II

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

Unit III

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

Unit IV

Ann Charters & Samuel Charters: “What is a Play?” (from *Literature and Its Writers*)

**Recommended Readings:**

Beckett, Samuel. *Waiting for Godot*
Ionesco, Eugene. *Exit the King, Notes and Counter Notes*.
Ibsen Henrik. *A Doll’s House, Ghosts*.
Williams, R. *Drama from Ibsen to Brecht*, Penguin, 1981.

**Paper XI: Fiction II - The Modern Novel**

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

Unit I

Joseph Conrad: *The Heart of Darkness*

Unit II
D.H. Lawrence: *The Rainbow*

Unit III

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

Unit IV

Virginia Woolf: *To the Lighthouse*

**Recommended Reading:**


**CBC Paper III: Writing from the Margins**

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

Unit-I: Conceptualizing the Margin

B.R. Ambedkar: “The Riddle of the Shudras” from *Who were the Shudras?*
Martin Luther King Jr: “I Have a Dream”
Homi K.Bhabha: Introduction to *Location of Culture*

Unit-II: Poetry

Langston Hughes: “Dreams”, “I, too, sing America”
Namdeo Dhasal: “Man You should Explode” (in *Golpitha*)
Govind Chatak: “Garhwal Songs” (in *Painted Words*)
Hoshang Merchant: “Prologue: Return to My Native Land” (in *Sufiana Poems*)
Meena Kamle: *Waiting*

Unit-III: Fiction

Ajay Navaria: “Scream” (in *Unclaimed Terrain*)
Temtula Ao: “The Jungle Major” (in *These Hills called Home: Stories from a War Zone*)
Cyrus Mistry: Extracts from *Chronicle of a Corpse-bearer*
Hansda Sowvendra Shekhar: “The Adivasi will not Dance”

Unit-IV: Autobiography

Sally Morgan: Extracts from My Place
Urmila Pawar: Extracts from The Weave of my Life
Revati: Extracts from The Truth about Me

Recommended Readings:

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

AECC Paper I: Non-Fiction Prose

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

Unit I

John Locke: “Of Power” (in An Essay Concerning Human Understanding)
Thomas Jefferson: “The Declaration of Independence”

Unit II

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

Unit III

Jawaharlal Nehru: “What is Religion?”
Amartya Sen: “The Argumentative Indian”, in The Argumentative Indian

Unit IV

Nelson Mandela: “Freedom” (in Long Walk to Freedom)
Recommended Readings:


Paper 12: Introduction to Literary Theory

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

Unit I

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

Unit II

Michel Foucault: “What is an Author?” (in *Language, Counter-Memory, Practice*)
Roland Barthes: “From Work to Text” (in *Image-Music-Text*)

Unit III

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

Unit IV

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


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

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

Unit I: A Background of Ideas

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

Unit II: Poetry

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

Unit III: Fiction

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

Unit IV: Film

Khuda ke Liye (Dir. ShoaibMansoor)

Recommended Readings:

Paper XIV: Performance Aesthetics

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

Unit I:

Bharata Muni: Natyashastra

Unit II

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

Unit III

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

Unit IV

Badal Sircar: “Third Theatre”
Eugenio Barba: “Towards a Third theatre”

Recommended Readings:

Aristotle. Poetics: Aristotle on the Art of Poetry. Trans. Ingram Bywater (available online)
CBC Paper IV: Twentieth Century American Literature

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

Unit I: Novel

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

Unit II: Poetry

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

Unit III: Drama

Eugene O’Neill: Long Day’s Journey Into Night

Unit IV: Non-fiction Prose

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

Recommended Readings:

SEC Paper I: Translation: Theory and Practice

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

Unit I

Harsh Trivedi and Susan Bassnett: “Of Colonies, Cannibals and Vernaculars” (in Post-Colonial Translation: Theory and Practice)
M Asaduddin: “In Conversation with Lawrence Venuti” (in In Other Words, 18, University of East Anglia, Winter 2001)

Unit II

G.N. Devy: “Translation Theory: An Indian Perspective” (in Textual Travels: Theory and Practice of Translation in India)
André Lefevere: “Translating poetry: Seven Strategies and a Blueprint” (in Approaches to Translation, Issue 3, 1975)

Unit III

Frances Pritchett, “The Sky, the Road, the Wine Glass”, (from Yasmeen Hameed, Daybreak: Writings on Faiz, OUP)

Unit IV

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

Recommended Readings:

Mukherjee, Sujit. Translation as Discovery and Other Essays. Allied Publishers, 1981