

**Parvatibai Chowgule College of Arts and Science
Autonomous**

**DEPARTMENT OF ENGLISH
COURSE STRUCTURE
TWO YEAR M.A. DEGREE COURSE IN ENGLISH**

SEMESTER	CORE COMPULSORY			CORE BRIDGE				
I	PG-ENG-C-1 English Poetry	PG-ENG-C-2 Twentieth Century English Drama		PG-ENG-B-1 Engaging Literature				
	PG-ENG-C-3 Exploring Narratives in Fiction	PG-ENG-C-4 Linguistics		---				
	PG-ENG-C-5 Literary Theory	---		---				
II	PG-ENG-C-6 The Indian Subaltern: Dalit and Transgender Narratives		PG-ENG-C-7 World Subaltern: Aboriginal Narratives		PG-ENG-B-2 Research Methodology			
	PG-ENG-C-8 World Literature		PG-ENG-C-9 Asian Literature		---			
	PG-ENG-C-10 Modern European Literature		PG-ENG-C-11 Post Colonial: Theory And Practice		---			
SEMESTER	CORE COMPULSORY		CORE ELECTIVE					
III	---	---	PG-ENG-E-1 Writing for the Media (Technical Writing)	PG-ENG-E-2 ELT	PG-ENG-E-3 Green Studies	PG-ENG-E-4 Film Studies	PG-ENG-E-5 Visual Literature	PG-ENG-E-6 Creative Writing
IV	---	---	PG-ENG-E-7 Prose Writing (Diarists, Essays, Autobiographies)	PG-ENG-E-8 Indian Literature in Translation	PG-ENG-E-9 Popular Literature (genre)	PG-ENG-E-10 Children's Literature	PG-ENG-E-11 Women's Literature	PG-ENG-E-12 A Reflection of Gender & Sexuality
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**PARVATIBAI CHOWGULE COLLEGE OF ARTS AND SCIENCE
AUTONOMOUS**

**DEPARTMENT OF ENGLISH
APPROVED SYLLABI OF SEMESTER I & II FOR THE ACADEMIC YEAR
2018 – 2019
M.A. IN ENGLISH**

SEMESTER I - CORE COURSE

Course Title: English Poetry

Course Code: PG-ENG-C-1

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To provide students with the language for literary description.

2. Learning Outcomes:

1. Trace the development of poetry.
2. Recognize and define major poetic schools and forms.
3. Know and identify prosodic features like rhyme, rhythm and meter.
4. Understand and appreciate the connotative and denotative meaning of a poem.
5. Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, imagery.
6. To relate the nature of a poem to its historical background

3. Number of hours: 4 hours per week

4. Course Content:

Total number of hours: 60

UNIT I: The Elizabethan songs and sonnets; Metaphysical Poetry

15 hours

1. Edmund Spenser
 - a) The Prologue to *The Faerie Queene*
 - b) *Amoretti*: One Day I Wrote her Name (Sonnet No. LXXXV)
2. William Shakespeare
 - a) The Phoenix and the Turtle
 - b) All The World's A Stage
 - c) Fear No More (non-detailed)
 - d) Blow, Blow, Thou Winter Wind
3. Sir Philip Sidney from *Astrophel and Stella*
 - a) Loving in Truth
 - b) Some call Stella's face the Court of Queen Virtue
4. Michael Dryton from *Idea*
 - a) Since there is No Help
 - b) Go you, my lines, ambassadors of love (non-detailed)
5. John Donne
 - a) The Sun Rising (non-detailed)
 - b) The Flea
 - c) Canonization
6. George Herbert
 - a) Pulley
 - b) The Collar
7. Andrew Marvell
 - a) To his Coy Mistress
 - b) The Garden (non-detailed)
8. Henry Vaughan
 - a) The Retreat
 - b) The World (non-detailed)

UNIT II: Classical and Neoclassical Poetry

15 hours

1. Ben Jonson
 - a) Song: To Celia
 - b) To my Son
2. Robert Herrick
 - a) To the Virgins to Make Much of Time
 - b) Delight in Disorder

3. *Paradise Lost* -Book IX - John Milton (Excerpt)
4. Mac Flecknoe - John Dryden (non-detailed)
5. Essay on Criticism - Alexander Pope (Excerpt)

UNIT III: Pre-Romantic, Romantic Poetry and Victorian Poetry

15 hours

1. Thomas Gray
 - a) Elegy Written in a Country Church-yard (non-detailed)
2. William Collins
 - a) Ode to evening
3. William Blake
 - a) Piping down the Valleys Wild
 - b) The Chimney-Sweeper
 - c) To Autumn
 - d) Divine Image
 - e) A Divine Image
 - f) The Sick Rose
4. Samuel Taylor Coleridge
 - a) Kubla Khan
5. William Wordsworth
 - a) Tables Turned (non-detailed)
 - b) Lines Written above Tintern Abbey
 - c) Michael
 - d) Lines Written in Early Spring
 - e) To a Skylark
6. Percy Bysshe Shelley
 - a) Love's Philosophy (non-detailed)
 - b) Ode to the west Wind
 - c) Adonais (Excerpts)
 - d) To a Skylark
7. John Keats
 - a) Ode to Autumn
 - b) Fancy (non-detailed)
 - c) Ode on a Grecian Urn
 - d) Ode on Melancholy (non-detailed)
8. Alfred Lord Tennyson
 - a) In Memoriam (Excerpts)
9. Matthew Arnold
 - a) Dover Beach
 - b) The Scholar Gipsy (non-detailed)

10. Robert Browning
 - a) Porphyria's Lover
 - b) The Bishop Orders His Tomb at Saint Praxed's Church

11. Gabriel Charles Dante Rossetti
 - a) The Blessed Damozel

12. Algernon Charles Swinburn
 - a) Time and Life (non-detailed)
 - b) A Years Carols (non-detailed)

UNIT IV: Modern Poetry

15 hours

1. Gerald Hopkins
 - a) Pied Beauty (non-detailed)
 - b) The Windhover: To Christ our Lord
 - c) The Wreck of the Deutschland

2. William Butler Yeats
 - a) When You Are Old (non-detailed)
 - b) To Ireland In The Coming Times
 - c) The Second Coming
 - d) Easter 1916

3. Thomas Stearns Eliot
 - a) The waste Land(Excepts)-Burial; A Game of Chess
 - b) The Hollow Men
 - c) Little Gidding

4. War Poets
 - a) Rupert Brook- The Dead
 - b) Wilfred Owen- Anthem for Doomed
 - c) Siegfried Sassoon- Attack
 - d) Robert Graves- A Dead Bosche
 - e) Edmund Blunden-Report on Experience

5. Imagist Poets
 - a) Ezra Pound
 - i. In A Station Of The Metro
 - ii. Alba
 - iii. The Garden

 - b) Amy Lowell
 - i. The City of Falling Leaves (non-detailed)

- c) William Carlos Williams
 - i. The Red Wheelbarrow (non-detailed)
- d) Carl Sandburg
 - i. Fog (non-detailed)
- e) Dylan Thomas
 - i. A Refusal To Mourn The Death, By Fire, Of A Child In London

5. Reference Books:

Primary References:

1. Bowra C.M. *Heroic Poetry*. Macmillan, 1966.
2. Bradley. A.C. *Oxford Lectures on Poetry*. Atlantic, 2009.
3. Broadbent J.B. *Poetic Love*. Chatto & Windus London, 1964.
4. Daiches, David. *A Critical History of English Literature*. Allied Publishers, 2005.
5. Ford, Boris(ed). *The Pelican Guide to English Literature*. Penguin, 1982
6. Green, David. *The Winged Word*. MacMillan India Ltd, Madras, 1974.
7. Milton, John. *Paradise Lost* (Book - IX). MacMillan India Ltd.
8. Nicolson, Hope Marjorie. *John Milton: A Reader's Guide to His Poetry*. Octagon Books, 1971.
9. Singh, Brijraj (ed). *Five Centuries of Poetry*. Oxford University Press.

Secondary References:

1. Bottrall Margaret.(ed) *William Blake : Songs & Innocence & Experiences*. Macmillan, 1970.
2. Chatterjee, Bhabatosh. *John Keats: His Mind and Work*. Sarat Book House, 2014.
3. Danby, F. John. *The Simple Wordsworth: Studies in the Poems: 1797 -1807*. Routledge & Kegan Paul, London, 2017.
4. Dekle, Bernard. *Profiles of modern American Authors*. Charles E. Tuttle Co. Rutland, Vermont,, 1970
5. Fogle, Harter Richard. *The Imagery Of Keats and Shelley: A Comparative Study*. The University of North Caroline Press, Chapel Hill, 1949.
6. Gardner, Stanley(ed). *Blake*. Evans Brothers Ltd.
7. King, Desmond. *Shelley: His Thoughts and Works*. Palgrave Macmillan, 1984.
8. Lyall. *Alfred. Tennyson*. S. Chand & Co, 1958.

9. Marshall, H. William. *Byron, Shelley & The Liberal*. University of Pennsylvania Press, Philadelphia.
10. O'Neill, Judith(ed). *Critics On Keats*. Univ of Miami Pr., 1986.
11. Roy, E. Gridley. *Browning*. Routledge, 2017.
12. Trivedi R.D. *A Compendious History of English Literature*. Vikas Publishing House, 2009.

M.A. IN ENGLISH

SEMESTER I - CORE COURSE

Course Title: Twentieth Century English Drama

Course Code: PG-ENG-C-2

Marks: 100

Credits: 4

1. **Course Objectives:** The aim of this course is:

1. To provide students with a historical perspective of the period
2. To familiarise students with representative texts.

2. **Learning Outcomes:** After the completion of the course the students:

1. Will be acquainted with the major trends in contemporary drama in British, American and Indian literature.

3. Number of hours: 4 hours per week

4. Course Content:

Total number of hours: 60

Unit I:

15 hours

1. Naturalism
 - a) The Cherry Orchard - Anton Chekhov
2. Kitchen Sink Drama
 - a) Look Back in Anger - John Osborne (non-detailed)

Unit II:

15 hours

1. Epic theatre
 - a) The Threepenny Opera - Bertolt Brecht
2. The Absurd Theatre
 - a) The American Dream- Edward Albee
 - b) Endgame - Samuel Beckett (non-detailed)

Unit III: **15 hours**

1. Expressionism
 - a) The Hairy- Ape - Eugene O'Neill

Unit IV: **15 hours**

1. Political play
 - a) Ghashiram Kotwal - Vijay Tendulkar

{*Note : This course should be taught through lectures, discussions, play-readings, scene works and viewing theatrical videos.}

5. Reference Books:

Primary References:

1. Beckett, Samuel. *Endgame*. Marvel Enterprises, 2007.
2. Brecht, Bertolt. *Mother Courage*. Springer-Verlag Berlin and Heidelberg GmbH & Co. KG, 2009.
3. Brecht Bertolt. *The Threepenny Opera*. Avalon Travel Publishing, 1994.
4. Chekhov, Anton. *The Cherry Orchard*. Black's Reader's service company, New York, 1929.
5. Osborne, John. *Look Back in Anger*. Pearson Education, 2011.
6. O'Neill, G. Eugene. *The Hairy Ape*. Book Jungle, 2009.
7. Tendulkar, Vijay. Ghashiram Kotwal . Seagull Books, 2009.

Secondary References:

1. Adler, Stella. *Stella Adler on America's Master Playwrights: Eugene O'Neill, Clifford Odets, Tennessee Williams, Arthur Miller, Edward Albee, et al*. Knopf, NY, 2012.
2. Ali Khan, Masood. *Modern American Drama*. Sublime Publications, Jaipur, 2004.
3. Bennett, Y. Michael. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge University Press, 2016.
4. Bigsby, W.E.Christopher. *Modern American Drama,1945-2000*. Cambridge University Press, Cambridge, 2004.
5. Brater, Enoch and Ruby Cohn, eds. *Around the Absurd: Essays on Modern and Postmodern Drama*. University of Michigan, Ann Arbor, 1990.
6. Fischer-Lichte, Erika. *History of European Drama and Theatre*. Routledge, 2004.

7. Gupta, Monika. *The Plays of Eugene O'Neill : A Critical Study*. 01 Edition. Atlantic , New Delhi, 2008.
8. Harris, Trudier, ed, Jennifer Larson assistant ed. *Reading Contemporary American Drama: Fragments of History, Fragments of Self*. Peter Lang New York, 2007.
9. Reddy, Venkata and R.K. Dhawan (ed). *Flowering of Indian Drama: Growth and Development*. Prestige, New Delhi, 2004.
10. Szondi, P. *The Theory of Modern Drama*. Polity Press, University of Minnesota Pr , Minneapolis, 1987.
11. Styan, J.L. *Modern Drama in Theory and Practice 1: Realism and Naturalism*. Cambridge University Press, 1983.
12. Styan, J.L. *Modern Drama in Theory and Practice 2: Symbolism and the Absurd*. Cambridge University Press, 1983.
13. Styan, J.L. *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*. Cambridge University Press, 1983.
14. Prabhanjan, Mane: *Interpreting Drama*. Atlantic Publishers, New Delhi, 2010.
15. Eyre, Richard and Nicholas Wright, *Changing Stages: A View of British and American*
16. *Theatre in the Twentieth Century*, Alfred A. Knopf, New York, 2001.
17. Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge University Press, Cambridge, 1992.
18. Styan J.L. *Modern Drama in Theory and Practice*. Cambridge University Press, Cambridge, 1981.
19. Esslin, Martin. *Theatre of the Absurd*. 3rd edition. Vintage, 2001.
20. Unwin, Stephen and Carole Woddis. *A Pocket Guide to 20th Century Drama*. Faber & Faber, London, 2001.
21. Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.
22. Innes, Christopher. *A Sourcebook on Naturalist Theatre*. Routledge, New York, 2002.

PREREQUISITES:

Students are required to be familiar with general trends in British literature, preferably should have completed the course in the history of British literature.

M.A. DEGREE IN ENGLISH

SEMESTER I – CORE COURSE

Course Title: Exploring Narratives in Fiction

Course Code: PG-ENG-C-3

Marks: 100

Credits: 4

1. Course Objectives:

1. To familiarize students with various forms of contemporary narratives.
2. To explore contemporary and classic texts through classification of the narratives.
3. To analyze texts as representations of ideology, and zeitgeist of the time.

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand the selected narratives available in literature, and apply the processes to other narratives.
2. To recognize writers, forms, and movements associated with the narratives.
3. To have the ability to analyze texts (of different forms) critically.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Note: The teaching methodology should be student centric with the focus on encouraging students to complete the readings of the texts. The background of each narrative classification ought to be taught contextually, where the texts become a gateway to the genre and its place in the canon of English Literature. The instructor may introduce other texts into the classroom to illustrate the above. The film texts are to be learnt along with the original texts, if possible. For this purpose, the instructor may choose to focus on certain aspects of these texts to be perused within the class. The film texts themselves may not be evaluated, but aspects of the narrative are open to examination. Final Evaluation ought to be term-papers for effective examination of the course.

Prerequisite Knowledge: Evolution of the English Novel

Unit I: Classics

12 hours

1. Oroonoko - Aphra Behn
2. Heart of Darkness - Joseph Conrad
3. Pride and Prejudice (2005 Feature Film) - Jane Austen
4. Oliver Twist – The Musical (movie) Non-Evaluative

Unit II: Whodunnits?: Crime, Mystery and Detective Fiction

12 hours

1. “The Murders in the Rue Morgue”, “The Purloined Letter” - Edgar Allan Poe
2. And Then There Were None - Agatha Christie
3. Mumbai Noir (Selected Stories) - Altaf Tyrewala (Ed.)
4. Sherlock (BBC series - Selections) - Steven Moffat

Unit III: Here there be Tygers: Horror and Supernatural Fiction

12 hours

1. Frankenstein - Mary Shelley

2. Supernatural Horror in Literature, “The Call of the Cthulu”, “The Shadow of Innsmouth”
- H. P. Lovecraft
3. “The Fall of the House of Usher”, “The Cask of Amontillado” - Edgar Allan Poe
4. Skeleton Crew - "Survivor Type", "Gramma", Essay - "Why we crave horror films." -
Stephen King
5. Dracula (1992 Feature Film) - Bram Stoker

Unit IV: What's our Future?: Dystopia and Science Fiction

12 hours

1. “Nightfall”, “The Dead Past” - Isaac Asimov
2. A Brave New World- Alduous Huxley
3. 1984 (1984 Feature Film) - George Orwell
4. Hitchiker’s Guide to the Galaxy (Adapted Radio Play) – Douglas Adams
5. Handmaids Tale (2017 TV Series) - Margaret Atwood
6. Avatar – Dir. James Cameron
7. 2001:A Space Odyssey”- Arthur C. Clarke (Movie and book) [evaluation optional]

Unit V: So be it: Fantasy Fiction

12 hours

1. Gulliver’s Travels - Jonathan Swift
2. A Wrinkle in Time – Madeliene L’Engle
3. American Gods (2017 TV Series) - Neil Gaiman
4. The Hobbit (2012 Feature Film) -J. R. R. Tolkein

5. Reference Books:

Primary References:

1. Asimov, Isaac. *Nightfall and other Stories*. Doubleday, 1969.

2. Behn, Aphra. *Oroonoko*. Ed. Phillip Henderson. London, 1967.
3. Christie, Agatha. *And Then There Were None*. Harper Uk, n.d.
4. Conrad, Joseph. *Heart of Darkness*. Planet pdf, 2002. pdf.
5. Huxley, Aldous. *A Brave New World*. 1998.
6. King, Stephen. *Skeleton Crew*. 1986.
7. L'Engle, Madeleine. *A Wrinkle in Time*. 1962.
8. Lovecraft, Howard Phillip. *Supernatural Horror in Literature*. 1927.
9. —. *The Fiction: Complete and Unabridged*. Barnes and Noble, 2008.
10. Poe, Edgar Allan. *Complete Stories and Poems of Edgar Allan Poe*. Doubleday, 1966.
11. Shelley, Mary. *Frankenstein*. Electronic Books Directory, 1994.
12. Swift, Jonathan. *Gulliver's Travels*. Oxford University Press, 2005.
13. Tyrewala, Altaf, ed. *Mumbai Noir*. New York: Akashic Books, 2012.

Secondary References:

1. Bloom, Harold, ed. *Stephen King (Bloom's Critical Edition)*. Chelsea House Publishers, 2007.
2. Fisher, Benjamin, ed. *The Cambridge Introduction to Edgar Allan Poe*. Cambridge University Press, 2008.

3. Hogle, Jerrold E., ed. *The Cambridge Companion to Gothic Fiction*. Cambridge University Press, 2002.
4. Hughes, Derek and Janet Todd, *The Cambridge Companion to Aphra Behn*. Cambridge University Press, 2004.
5. James, Edward and Farah Mendelson, *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.
6. Peters, John G., ed. *The Cambridge Introduction to Joseph Conrad*. Cambridge University Press, 2006.
7. Priestman, Martin, ed. *The Cambridge Companion to Crime Fiction*. Cambridge University Press, 2003.
8. Strengell, Heidi. *Dissecting Stephen King - From Gothic to Literary Naturalism*. The University of Wisconsin Press, 2005.

M.A. DEGREE IN ENGLISH

SEMESTER I - CORE COURSE

Course Title: Linguistics

Course Code: PG-ENG-C-4

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with the basic concepts in linguistics and various sub disciplines of linguistics.
2. To learn the terminology used to describe and analyze the structure and systems of language.
3. To make them aware of the phenomenon of World Englishes.
4. To sensitize them to English used in India.
5. To understand the concept of style in literature.
6. To provide hands on experience in stylistic analysing texts.

2. Learning Outcomes:

1. An overall improvement in their English listening, speaking, reading and writing skills.
2. Ability to identify and classify English sounds.
3. To produce utterances with correct stress and rhythm.
4. Ability to analyse English syntax.
5. Ability to distinguish between different international varieties of English and registers of English, especially Indian English.
6. Ability to analyse stylistic features of prose and poetry.

3. Number of hours: 4 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Language and Linguistics

15 hours

1. Language and communication
2. Theories on the origin of language
3. Language varieties: standard and non-standard language, International varieties of English
4. Historical Linguistics

Unit II: English Phonetics and Phonology and morphology

15 hours

1. The Speech mechanism: Place and manner of articulation, Phonemes of English: Description and classification
2. Word Stress; Sentence Stress
3. Intonation patterns and its functions
4. Morphemes: Definition and types
5. Word formation in English; The process of word formation: Backformation, reduplication, blends, clippings, acronyms

Unit III: English Syntax and semantics

15 hours

1. Structure of a language: Structural rules and relations; Generativists and Structuralists.
2. Detailed analysis of English syntax - Nature and types of phrases, clauses and sentences in English language.
3. Words as signs - Conceptual v/s associative meaning.
4. Lexical relations: synonymy, antonymy, hyponymy, homophony, homonymy, polysemy.

Unit IV: Applied Linguistics

15 hours

1. Linguistic approach to Literature (Stylistics): Figurative language; linguistic deviations; Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds, Lexical patterns
2. Linguistics and language teaching: First language acquisition; Second language learning, barriers in learning second language
3. Methods of teaching Second language: Grammar-translation method, Direct method, audio-lingual method, the Communicative approach.

5. Reference Books:

Primary References:

1. Akmajian, Demers and Farmer, Harnish. *Linguistics: An Introduction to Language and Communication*. PHI Learning Private Limited, New Delhi, 2009.
2. Gimson, A.C. *Pronunciation of English*. Arnold International, London, 2001.
3. Jones, Daniel. *An Outline of English Phonetics*. Cambridge Uni. Press, 1972.
4. Leech, Geoffrey. *A Linguistic Guide to Poetry*. Routledge, London, 1969.
5. Lyons, John. *Language and Linguistics an Introduction*. Cambridge University Press, 2003.
6. O'Connor, JD. *Better English Pronunciation*. Cambridge University Press. London, 1980.
7. Quirk, Randolph and Greenbaum, Sidney. *A University Grammar of English*. Pearson Education Ltd, 2012.
8. Richard, I. A. *Practical Criticism*. Myers Press, USA, 2008.
9. Wallwork, J. F. *Language and Linguistics: An Introduction to the study of Language*. Heinemann Educational Books, London, 1969.
10. Yule, George. *The Study of Language: An Introduction*. Cambridge University Press, 1985.

Secondary References:

1. Aarts, Bas and April, McMahon. *The Handbook of English Linguistics*. Blackwell Publishing, Malden, 2006.
2. Broderick, John P. *Modern English Linguistics - A Structural and Transformational Grammar*. Thomas Y. Crowell Company, 1975.
3. Cobley, Paul, ed. *Semiotics and Linguistics*. Routledge, London, 2001.
4. Dixon, R. M. W. *A Semantic Approach to English Grammar*. 2nd ed. Oxford University Press, 2005.
5. Hyland, Ken, ed. *English for Academic Purposes - An advanced resource book*. Routledge, New York, 2006.
6. Kretzschmar, Jr. and William A. *The Linguistic of Speech*. Cambridge University Press, New York, 2009.

7. Lester, Beason. *Handbook of English Grammar and Usage*. McGraw Hill, New York, 2004.
8. Meyer, Charles. *Introducing English Linguistics*. Cambridge University Press, Edinburgh, 2009.
9. Radden, Gunter and Rene, Dirven. *Cognitive English Grammar*. John Benjamins Publishing Company, 2007.
10. Richard, I. A. *Practical Criticism*. Myers Press, 2008.
11. Trask, R. L. *Language & Linguistics - The Key Concepts*. Ed. Peter Stockwell. Routledge, New York, 2007.
12. Trousdale, Graeme and Nikolas, Gisborne. *Constructional Approaches to English Grammar*. Mouton de Gruyter, Berlin, 2008.

M.A. DEGREE IN ENGLISH

SEMESTER I - CORE COURSE

Course Title: Literary Theory

Course Code: PG-ENG-C-5

Marks: 100

Credits: 4

1. Course Objectives:

1. This course is designed to introduce post-graduate students to the major principles of literary theory and to established methods of literary research.
2. To enable them to use the various critical approaches and advanced literary Theories.
3. To enhance their analytical skills
4. To enable them to mobilize various theoretical parameters in the analysis of literary texts
5. To familiarize the learners with the trends and cross-disciplinary nature of literary theories
6. To introduce them to the conventions of research papers

2. Learning Outcomes: Upon completion of the course the student should be able to:

1. Students will find themselves equipped with a variety of critical approaches to literary texts.
2. Be able to comprehend with precision, the various concepts, and texts in the field of literary study.
3. Ability to apply the critical principles of different theoretical schools to literary texts.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Theory before 'Theory'

15 hours

1. Introduction:

- a) Barry, "Theory before 'Theory'" (excerpt)

2. Classical/Neoclassical Theories:

- a) Basic tenets of Classical and Neoclassical theory.

Comprehension aided by:

- i. Plato, Republic
- ii. Aristotle, Poetics, pp. 90-95
- iii. Horace, Ars Poetica
- iv. Longinus, On Sublime
- v. John Dryden's major contributions
- vi. Alexander Pope major contributions
- vii. William Wordsworth, Personal Theory of Literature

**To be taught according to 'Touch-and-Go' method.

Unit II: Formalism, Practical and New Criticism

15 hours

1. Formalism –
 - i. British and American (New Criticism),
 - ii. Russian Formalism;
2. Excerpts from *Tradition and Individual Talent*,
3. Practical Criticism,
4. New Criticism, *Art as Device* by Victor Shlovsky

Unit III: Marxism, Feminism, and Psychoanalysis

15 hours

5. Marxism:

- a) Basic tenets of Marxist theory.

Comprehension aided by:

- i. Karl Marx and Friedrich Engels, Chp 2 (overview) and Chp 4
- ii. Louis Althusser, Ideology and Ideological State Apparatuses

2. Feminism:

- a) Basic tenets of Feminist theory.

Comprehension aided by:

- i. Helen Cixous, "The Laugh of Medusa"
- ii. Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic* (excerpt)
- iii. Michel Foucault, *The History of Sexuality* (Chapter 2)

3. Psychoanalysis:

- a) Basic tenets of Psychoanalytic theory.

Comprehension aided by:

- i. Sigmund Freud, "The Dream-Work" & "The 'Uncanny'"
- ii. Jacques Lacan, "The Mirror Stage as Formative of the *I* Function"

Unit IV A: Structuralism, Post Structuralism period

15 hours

1. Structuralism:

- a) Basic tenets of Structuralist theory.

Comprehension aided by:

- i. Saussure, *Course in General Linguistics* (excerpts)
- ii. Roman Jakobson, "Two Aspects of Language"

2. Post Structuralism:

a) Basic tenets of Post-Structuralist theory.

Comprehension aided by:

- i. Jacques Derrida, *Of Grammatology* (Chp 1)
- ii. Roland Barthes, “The Death of the Author” and “From Work to Text”

3. Modernism:

a) Basic tenets of Modernist theory.

Comprehension aided by:

- i. T. S. Eliot, *The Possibility of a Poetic Drama*

Unit IV B: Post Modernism and Reader Response Theory

1. Post-Modernism:

a) Basic tenets of Post-Modernist theory.

Comprehension aided by:

- i. Jacques Derrida, “Structure, Sign, and Play in the Discourse of the Human Sciences” (excerpts)
- ii. Jean-FrancoisLyotard, “Defining the Postmodern” & “Answering the Question: What is Postmodernism” (excerpt)
- iii. FredrichJameson, *Postmodernism and Consumer Society*
- iv. Julia Kristeva, *Revolution in Poetic Language*

2. Reader Response Theory:

a) Basic tenets of Reader Response Theory

Comprehension aided by:

- i. Wolfgang Iser, *The Act of Reading*(excerpts)
- ii. Louise Rosenblatt, *Literature as Exploration*
- iii. C. S. Lewis, *An Experiment in Criticism*(excerpts)

Note to Instructor:

1. This course is structured in the style of a Concept-based paper. In each unit, the instructor is to inform and discuss the main tenets of each movement in the field of Literary Theory, featured in the syllabus.
2. Each section has certain specific texts mentioned. These texts should not be viewed as a wholesome representation of the each movement, but rather the instructor is to use these texts to train the students to ‘identify’ the tenets of the movement.
3. Examinations: This paper should be viewed as an opportunity to expand the students’ analytical understanding of literature through the application of theory. Therefore, with reference to the list of ‘Novels for Applicative Reading,’ they should be allowed to write essays/ papers of word counts that increase gradually.
Ex.: CA 1: 450-500 words, CA 2: 800 words, CA 3: 1000 words, Semester End Exam: 1500-2000 words.

5. Reference Books:

Primary References:

1. Barry, Peter. *Beginning Theory* (Manchester: Manchester UP, 2009)

2. Cain, William E. et al, ed. *The Norton Anthology of Theory and Criticism* (New York and London: W. W. Norton, 2010)
3. Eagleton, Terry. *Literary Theory: An Introduction* (Oxford: Blackwell, 2008)
4. Lamb, Peter. *Marx and Engels' 'Communist Manifesto': A Reader's Guide*.
5. Selden, Raman et al., *A Reader's Guide to Contemporary Literary Theory* (London: Longman, 2005)

Secondary References:

1. Althusser, Louis. "Ideology and Ideological State Apparatuses". *On The Reproduction Of Capitalism: Ideology And Ideological State Apparatuses*. Verso; Later Printing edition (February 4, 2014)
2. Aristotle. *Poetics*. Penguin India. Revised ed. edition (26 September 1996)
3. Burke, Sean. Roland Barthes: "The Death of the Author" and "From Work to Text": *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida* 3rd Edition. Edinburgh University Press; 3rd edition (October 24, 2008)
4. Cixous, Helene. "The Laugh of Medusa". *The Hélène Cixous Reader*. Edited by Susan Sellers. Routledge (September 30, 1994).
5. Derrida, Jacques. *Of Grammatology* (Chp 1). Translated by Gayatri Chakravorty Spivak. Johns Hopkins University Press. 2016.
6. Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences". Essay – Online.
7. Eliot, T. S. "The Possibility of a Poetic Drama" *The Sacred Wood: essays on poetry and criticism*. New York: Alfred A. Knopf, 1921.
8. Foucault Michel. *The History of Sexuality: Volume I: An Introduction* (Chap 2). Translated by Robert Hurley. Pantheon Books (1978).
9. Freud, Sigmund. "The Dream-Work": *The Interpretation of Dreams*. Avon (1998)
10. Freud, Sigmund. "The 'Uncanny'": First published in *Imago*, Bd. V., 1919; reprinted in *Sammlung, Fünfte Folge*. Translated by Alix Strachey.
11. Gilbert, Sandra, Gubar Susan, *The Madwoman in the Attic* (excerpt). Yale University Press; Subsequent edition (July 11, 2000).
12. Horace, Ars Poetica: *Horace: Satires, Epistles and Ars Poetica (Loeb Classical Library, No. 194) (English and Latin Edition)*. Harvard University Press; Revised edition (January 1, 1929)
13. Iser, Wolfgang. The Act of Reading (excerpt): *The Act of Reading: A Theory of Aesthetic Response*. The Johns Hopkins University Press; 1st US - 1st Printing edition (December 1, 1978)
14. Jakobson, Roman. "Two Aspects of Language": Roman Jakobson: Selected Writings. Mouton Press, Paris. 1971.
15. Jameson, Friedrich. Postmodernism and Consumer Society. Essay available – Online.
16. Kristeva, Julia. *Revolution in Poetic Language*. Translated by Margaret Waller. Columbia University Press; 1st edition (April 15, 1984)
17. Lacan, Jacques. "The Mirror Stage as Formative of the I Function": *Écrits*. Translated by Bruce Fink. W. W. Norton and Company, London. 2006.

18. Lewis, C. S. *An Experiment in Criticism*. Cambridge University Press (27 September 2013).
19. Longinus. *On Sublime*. Translated by Benjamin Jowett. CreateSpace Independent Publishing Platform (March 15, 2014)
20. Lyotard, Jean-Francois. "Defining the Postmodern": *The Cultural Studies Reader*. Edited by Simon During.
21. Lyotard, Jean-Francois. "Answering the Question: What is Postmodernism": *The Postmodern Explained to Children*, Sydney, Power Publications, 1992.
22. Marx, Karl, Friedrich Engels. *The Communist Manifesto*. CreateSpace Independent Publishing Platform (November 23, 2017)
23. Plato. *The Republic*. Penguin India. New edition (31 May 2007)
24. Rosenblatt, Louise. *Literature as Exploration*. Heinemann Educational Publishers (December 31, 1986).
25. Saussure, Ferdinand de. *Course in General Linguistics*. Gerald Duckworth & Co Ltd; New edition edition (6 February 2036)

Novels for Applicative Reading:

**Please note, the texts mentioned below are mere suggestions, and choice is in no way curtailed by the categories under which they have been placed. Each of these texts are open to applicative reading using any of the theories, should one see the potential.

Students should be encouraged to use texts (prose and poetry) that they have, or are studying in their current courses.

1. *Heroes and Villains* by Angela Carter
2. *The Great Gatsby* by F. Scott Fitzgerald
3. *Pygmalion* by George Bernard Shaw
4. *Fight Club* by Chuck Palahnuik
5. *A Room of One's Own* by Virginia Woolf
6. *The Yellow Wallpaper* by Charlotte Perkins Gilman
7. *The Awakening* by Kate Chopin
8. *The Women's Room* by Marilyn French
9. *Hamlet* by William Shakespeare
10. *The Sound and the Fury* by William Faulkner
11. *When Nietzsche Wept* by Irvin D Yalom
12. *Blood and Guts in High School* by Kathy Acker

M.A. DEGREE IN ENGLISH

SEMESTER I – BRIDGE COURSE

Course Title: Engaging Literature

Course Code: PG-ENG-B-1

Marks: 50

Credits: 2

1. Course Objectives:

1. To teach students how to engage with various forms of Literatures.
2. To explore modes of reading literature and their construction of meaning.
3. To train students in writing about literature, using their opinions, analytical and critical skills.
4. To introduce students to the synthesis of thoughts across courses using it as a foundation to make comparisons and contrasts.

2. Learning Outcomes: But the end of the course the student will be able:

1. To engage with various forms of literature.
2. To read literature for academic purposes.
3. To write analytically and critically about studied texts.
4. To use Learning Management systems as an aid to their course.

3. Number of hours: 10 hours per week (Short term Bridge course)

4. Course Content:

Total number of hours: 30

Note: This Bridge Course will use texts from the other courses being taught concurrently. Choices of texts will be made by the instructor in consultation with the other instructors. This course will aim to practically aid the other courses in the completion of reading goals linked with the MA programme. It will also ground students in the teaching methodology adopted by the instructors, along with introducing them to the learning management systems adopted by the institution. Efforts are to be made to complete this course as quickly as possible, preferably within the first month of the programme.

Unit I: Reading Literature

10 hours

How to read across various forms of Literature – Poetry, Prose, Drama and Fiction

Concepts/Terms associated with forms of literatures – Poetry, Prose, Drama and Fiction

- Implied author/Reader, Connotation/Denotation, Dystopia/Utopia,

Reading across media including TV, Film, Radio, Audio-books, Advertising, Art and photography.

Narrative Modes – Figurative Language

Texts and Contexts – Zeitgeist

Unit II: Writing Literature

12 hours

How to write an academic paper (Term-papers, Research papers)

- Readings, and focused papers.

- Structure, and Style

- MLA

- Plagiarization

Unit III: Presenting Literature

06 hours

Various other modes of presenting – Technology and Literature

Presentations, Audio, Videos, Films and Info-graphic

Learning Management system – Google Classroom

5. Reference Books:

Primary References:

1. Brooks, Cleanth; Warren, Robert Penn. *Understanding Fiction*. Prentice Hall, 1979
2. ----- . *Understanding Poetry:An Anthology for College Students*. Prentice Hall
1939
3. Damrosch, David. *How to read World Literature*. Wiley - Blackwell, 2009.
4. Mikics, David. *A New Handbook of Literary Terms*. Yale University Press, 2007.
5. Pirie, Daid B. *How to Write Critical Essays*. London: Routledge , 1985.

Secondary References:

1. Childs, Peter and Roger Fowler, *The Routledge Dictionary of Literary Terms*. London:
Routledge, 2006.
2. Shaffer, Brian W. *Reading the Novel in English 1950 - 2000*. Oxford: Blackwell
Publishing, 2006.
3. Foster, Thomas. *How to read Literature like a Professor*. New York: HarperCollins,
2003.

M.A. DEGREE IN ENGLISH

SEMESTER II - CORE COURSE

Course Title: The Indian Subaltern: Dalit and Transgender Narratives

Course Code: PG-ENG-C-6

Marks: 100

Credits: 4

1. Course Objectives: The aim of this paper is:

1. To acquaint students with the theories of resistant literature.
2. To arrive at an understanding of the concept of Dalit and its literature.
3. To interrogate issues of representation.
4. To promote intellectual growth by strengthening student's abilities to read analytically and critically.

2. Learning Outcomes: By the end of the course, the students will be able to:

1. Have an insight into the diversities of Dalit Literature.
2. Critically analyse the works of Dalit literature and representative works.
3. Understand the theories of Dalit Literature; concepts and movements.

3. Number of hours: 4 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Background Theories and Concepts (Non – Evaluative/Application)

10 hours

1. Marxist and Post-Marxist theorizations of power and resistance: Marx and Engels; Gramsci; Lukacs; Althusser
2. Non-Western mediations of Marx: Mao; Che Guevara
3. Poststructuralist/Postmodern theories of power/resistance: Foucault; Butler
4. The Subalternity question: Subaltern Studies Group; Spivak

5. The concept of Dalit and The Aryan Invasion Theory
6. Namdeo Dhasal - Black (Dalit) Panther movement.

Unit II: Caste Resistance - Dalit Studies (Critical Works in Dalit Literature) 12 hours

1. Slavery - Jotirao Phule , translated by P.G. Patil
2. The Annihilation of Caste - Dr. B. R. Ambedkars
3. Towards an Aesthetic of Dalit Literature - Sharankumar Limbale

Unit III: Short Stories and Poems 12 hours

1. The Poisoned Bread - Arjun Dangle (Selected Stories and Poems)

Unit IV: Representation of Dalit Experiences (Autobiography) 8 hours

1. Joothan - Om Prakash Valmiki

Unit V: Novel 18 hours

1. Me Hijra, Me Laxmi – Laxminarayan Tripathi

5. Reference Books :

Primary References:

1. Ambedkar, B.R. *“The Annihilation of Caste”*, Navayana; Latest Edition edition, 2015.
2. Dangle, Arjun. *The Poisoned Bread: Translations From Marathi Dalit Literature*, Orient Blackswan, October 1, 2010.
3. Kamble, Baby. *The Prisons We Broke*, Translated by Maya Pandit, Orient BlackSwan; First edition 2008.
4. Limbale, Sharankumar. *“Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.”* Hyderabad: Orient Longman, 2004.
5. Phule, Jotirao. *“Collected Works of Mahatma Phule, Vol.1, Slavery”*, translated by Prof. P.G. Patil, Mahatma Phule Bombay: Death Centenary Central Committee, Government of Maharashtra, 1991.

6. Valmiki, Omprakash. *Joothan: A Dalit's Life*, Translated by Arun Prabha Mukherjee, Bhatkal and Sen, 2nd Edition.

Secondary References:

1. Ambedkar, Bhimrao Ramji and Vasant Moon. *Dr. Babasaheb Ambedkar: Writings and Speeches* Vol. 1 & 2. Education Department, Govt. of Maharashtra, 1981, 1995.
2. Bloch, Ernst et al. *Aesthetics and Politics*. London: New Left Books, 1977.
3. Burger, Peter. *Theory of the Avant Garde*. Trans. Michael Shaw. Minneapolis: University of Minnesota Press, 1992.
4. Eagleton, Terry. *The Ideology of the Aesthetic*. Oxford: Blackwell, 1990.
5. Ecker, Giselle. Ed. *Feminist Aesthetics*. London: Women's Press, 1985.
6. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman,
7. Ghurye, G. S. *Caste, Class and Occupation*. Popular Book Depot, 1961
8. Gramsci, Antonio. *Prison Notebooks* Columbia: Columbia University Press, 2007.
9. Guha, Ranajit and Gayatri Chakravorty Spivak (eds) *Selected Subaltern Studies* Oxford and New delhi: Oxford University Press, 1988.
10. Jameson, Fredric. *Postmodernism, or the Cultural Logic of Late Capitalism*. Duke University Press, 1992
11. Karl Marx and Friedrich Engels, *On Literature and Art*, Progress Publishers, Moscow, 1978.
12. Lohia, Ram Manohar. *Jati Pratha*.Hyderabad: Navhind, 1964.
13. Lukacs, Georg. *History and Class Consciousness*. Cambridge, MA: MIT Press, 1971.
14. Makarand Paranjape (ed.), *Nativism: Essays in Criticism*, Sahyita Akademi, Delhi, 1997.
15. *Moi, Toril. Sexual/Textual Politics*: Toril Moi, London, Methuen,1985.
16. Mukherjee, Arun Prabha. *Towards an Aesthetics of Opposition*, William Wallace, 1988.
17. Rao, Anupama (ed.) *Gender & Caste: Issues in Contemporary Indian Feminism*. New Delhi: Kali for Women, 2003 .
18. Raymond Williams, *Marxism and Literature*, Oxford University Press, Oxford, 1977.
19. Rege, Sharmila. *Writing Caste, Writing Gender: Reading dalit Women's Testimonios*. New Delhi: Zubaan, 2006.
20. Samel, Swapna H. *Dalit Movement in South India: 1857-1950*. New Delhi: Serials, 2004.

21. Sharma, Pradeep K. *Dalit Politics and Literature*. Delhi: Shipra, 2006. New Delhi: Kalpaz Publications, 2006.
22. Showalter, Elaine. *Sexual Anarchy: Gender and Culture at the Fin de Siecle*. London: Bloomsbury, 1991.
23. Zelliott, Eleanor. *From Untouchable to Dalit: Essays on the Ambedkar Movement*. Manohar Prakashan, 1998.
24. Bhagwan, Manu and Anne Feldhaus. *Speaking Truth to Power: Religion, Caste and the subaltern Question in India*. New Delhi: Oxford University Press, 2010.

M.A. DEGREE IN ENGLISH

SEMESTER II - CORE COURSE

Course Title: World Subaltern: Aboriginal Narratives

Course Code: PG-ENG-C-7

Marks: 100

Credits: 4

1. Course Objectives: The aim of the paper is:

1. To acquaint students with the theories of resistant literature.
2. To arrive at an understanding of the concept of Aborigines and its literature.
3. To interrogate issues of representation.
4. To promote intellectual growth by strengthening student's abilities to read analytically and critically.

2. Learning Outcomes:

By the end of the course, the students will be able to:

1. Have an insight into the diversities of Aboriginal Literature.
2. Critically analyse the works of Aboriginal literature and representative works.
3. Understand the theories of Aboriginal Literature; concepts and movements.

3. Number of hours: 4 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Background (Aborigines and Australia) Non evaluative/Applicative 10 hours

1. Brief history of Australia.
2. Aboriginality and Land
3. Heritage and Identity.
4. Issues of 'Indigeneity' and Indigenous texts and narratives
5. Hybrid/Mixed race, Black Theory and Racist Theory.

Unit II: Novel **20 hours**

1. Johnno /An Imaginary Life - David Malouf

Unit III: Drama **15 hours**

1. Bran Nue Dae - Jimmy Chi

Unit IV: Poems **15 hours**

1. Oodgeroo Noonuccal (Kath Walker)
 - a) A Song of Hope
 - b) The Dawn is at Hand
 - c) All One Race

2. Lionel Fogarty
 - a) Dreamtime
 - b) Nightmare
 - c) Remember Something Like This

3. Samuel Wagan Watson
 - a) Monster
 - b) A One Ended Boomerang
 - c) Booranga Wire Songs

4. Lisa Bellear
 - a) Women's Liberation
 - b) Final Warning
 - c) Message Failed

5. Roberta Sykes
 - a) Identities: Who Am I?

5. Reference Books :

Primary References:

1. Birns, Nicholas and Rebecca McNeer. (eds.) *A Companion to Australian Literature since 1900*. New York: Camden House, 2007.
2. Bradford, Clare. *Reading Race: Aboriginality in Australian Children's Literature*. Melbourne: Melbourne University Publishing, 2001.
3. Chi, Jimmy. *Bran Nue Dae*, Routledge, 1996.
4. Malouf, David. *An Imaginary Life*. Picador, 1994

Secondary References:

1. Callahan, David. (ed.) *Contemporary Issues in Australian Literature*. London: Frank Cass Publishers, 2002.
2. Dixon, Robert. *Writing the Colonial Adventure: Race, Gender and Nation in Anglo-Australian popular Fiction, 1875-1914*. Cambridge: Cambridge University Press, 1995.
3. Dodgeson-Katiyo, Pauline and Gina Visker. (eds.) *Rites of passage in Postcolonial Women's Writing*. Amsterdam & New York: Rodopi, 2010.
4. Gelder, Ken and Paul Salzman. *After the Celebration: Australian Fiction: 1989 – 2007*. Melbourne: Melbourne University Press, 2009.
5. Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press, 2007.
6. Jayasuriya, Laksiri. *Transforming a 'White Australia': Issues of racism and Immigration*. New Delhi: SSS Publications, 2012.
7. Kramer, Leonie J. B. And Adrian Mitchell. (ed.) *The Oxford History of Australian Literature*. Oxford: oxford University Press, 1981.
8. O'Reilly, Nathaniel. (ed.) *Postcolonial Issues in Australian Literature*. Amherst, NY: Cambria Press, 2010.
9. Pierce, Peter. *The Cambridge History of Australian Literature*. Cambridge: Cambridge University Press, 2009.
10. Ravenscroft, Alison. *The Postcolonial Eye: White Australian Desire and the Visual Field of Race*. Ashgate Publishing, 2013.
11. Sarangi, Jaydeep and Binod Mishra. (ed.) *Explorations in Australian Literature*. New Delhi: Sarup and Sons, 2006.
12. Sarwal, Amit and Reema Sarwal. (eds.) *Reading Down Under: Australian Literary Studies reader*. New Delhi: SSS Publications, 2009.

M.A. DEGREE IN ENGLISH

SEMESTER II - CORE COURSE

Course Title: World Literature

Course Code: PG-ENG-C-8

Marks: 100

Credits: 4

1. Course Objectives: This paper aims:

1. To appreciate the variety of literature of different regions and nations.
2. To understand the concept of World Literature.
3. To trace the development of New Literatures in English.
4. To promote intellectual growth by strengthening student's abilities to read analytically and critically.

2. Learning Outcomes: By the end of the course, the students will be able:

1. To have an insight into the diversities of World Literature.
2. To critically analyse the works of literature across cultures.
3. To have the knowledge of various themes of World Literature.

3. Number of hours: 4 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background and Understanding

10 hours

1. Regional Literature; National Literature
2. Goethe's Concept of World Literature
3. World Literature Today.
4. (Readings: David Damrosch, "What is World Literature?"; Vilashini Cooppan, "World Literature and Global Theory: Comparative Literature for the New Millennium")

Unit II: New Zealand Literature**16 hours**

1. A brief history of New Zealand
2. Prelude - Katherine Mansfield
3. The Piano (1993 – Movie) dir. Jane Campion
4. The End - Janet Frame
5. The Happy Prince - Janet Frame

Unit III: Japanese Poems and Short Stories**16 hours**

1. About south East Asia and its Literature.
2. Matsuo Basho
 - a) An old silent pond...
 - b) Autumn moonlight
 - c) In the twilight rain
3. Yosa Buson
 - a) A summer river being crossed
 - b) Light of the moon.
 - c) In the moonlight
4. Toddler Hunting - Taeko Kono (Trans. Lucy North, Lucy Lower)
5. The Garden - Ryunosuke Akutagawa (Trans. Charles De Wolf)

Unit IV: African and South African Literature**18 hours**

1. A brief history of Nigerian colonization.
2. Socio-economic and political scene in South Africa.
3. A Dance of The Forests - Wole Soyinka
4. Cry, The Beloved Country- Alan Paton
5. An Occasion for Loving – Nadine Gordimer

5. Reference Books:**Primary References:**

1. Damrosch, David. *“What Is World Literature?”* Princeton: Princeton University Press, 2003.
2. *Mansfield, Katherine. Prelude by Katherine Mansfield.*
<<http://www.katherinemansfieldsociety.org/assets/KM-Stories/PRELUDE1917.pdf>>.

3. Paton, Alan. *Cry, The Beloved Country*, Vintage Classics, 1 August 2002.
4. Soyinka, Wole. *Collected Plays: Volume 1: A Dance of the Forests; The Swamp Dwellers; The Strong Breed; The Road; The Bacchae of Euripides: 001*, OUP UK; New edition, 1 October 1997.

Secondary References:

1. Bernheimer, C. (ed.) *Comparative Literature in the Age of Multiculturalism*. Baltimore: John Hopkins University Press, 1995.
2. Bhabha, Homi (ed.) *Nation and Narration*. London: Routledge, 1990.
3. Bhabha, Homi. *Location of Culture*. London: Routledge, 1994.
4. Bharusha, Nilufer E. (ed.) *World Literature: Contemporary Postcolonial and Post-Imperial Literatures*. New Delhi: Prestige, 2007.
5. Damrosch, David. *How to Read World Literature*. London: Blackwell, 2009.
6. Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula K. Heise, Djelal Kadir, David L. Pike, Sheldon Pollock, Bruce Robbins, Haruo Shirane, Jane Tylus, and Pauline Yu, eds. *The Longman Anthology of World Literature*. New York: Pearson Longman, 2009. 6 Vols.
7. Haun Saussy, *Comparative Literature in the Age of Globalisation*, John Hopkins University Press, 2006. Ngugi Wa Thiong'o, *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*, New York: Lawrence Hill and Company, 1973.
8. Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Weltliteratur*. West Lafayette: Purdue University Press, 2013.
9. Tanoukhi, Nirvana. "The Scale of World Literature". *New Literary History* 39.3 (2008).
10. Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.
11. Tötösy de Zepetnek, Steven, and Tutun Mukherjee, eds. *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*. New Delhi: Cambridge University Press India, 2013.
12. Vipper, Yuri B. *A Fundamental Study of the History of World Literature*. USSR Academy of Sciences: Social Sciences Vol. XVI, No. 1, 1985 pp. 84–93.

M.A. DEGREE IN ENGLISH

SEMESTER II –CORE COURSE

Course Title: Asian Literature

Course Code: PG-ENG-C-9

Marks: 100

Credits: 4

1. Course Objectives:

1. This paper shall focusing mostly on representative texts by major authors of contemporary times.
2. This course will lay emphasis on the literature of China& Honk Kong, Pakistan, Iran and Sri Lanka.

Note: It has been designed to bring together a small number of representative texts, with the hope that the students shall, through their own initiative make use of the non-fiction texts provided in the syllabus' reading list, and build a wholesome perception towards India's neighboring countries and their rich history and cultural impact.

2. Learning Outcomes:

By the end of the course, the student will be able to:

1. Identify and analyze a number of representative Asian literary masterpieces, genres and authors.
2. Define the social and historical contexts out of which major Asian genres emerged and trace the development of these genres over time and across cultures.
3. Compare and contrast writing styles and generic forms of different periods and different Asian cultures.
4. Identify major themes of representative Asian poetry, fiction and non-fiction.
5. Trace the influence of Asian literature upon Western literature.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Chinese & Honk Kong Literature:

15 hours

1. Prose:
 - a) The Girl Who Played Go- Sa Shan.
(the Second Sino-Japanese War, The May Fourth Movement (1917–21))
 - b) The Fat Years- Chan Koonchung

2. Short Stories/Novellas:
 - a) Lu Xun,
 - i. The Diary of a Madman
 - ii. My Old Home

 - b) Li Yiyun,
 - i. A Thousand Years of Good Prayers. (China’s post-80s success story)

 - c) Mo Yan
 - i. Iron Child

 - d) Eileen Chang
 - i. Love in a Fallen City

Unit II: Pakistani Literature

15 hours

1. Background Reading:
 - a) City of Sin and Splendour: Writings on Lahore- Bapsi Sidhwa (ed).(01 essay)

*Teacher can select an essay

2. Poetry:
 - a) N.M. Rashid
 - i. Hassan the Potter

 - b) Fahmida Riaz
 - i. The Chador and the Walled Homestead

 - c) Faiz Ahmad Faiz.
 - i. The Morning of Freedom (Subh-i-Aazadi)
 - ii. To the Streets of my Land

3. Prose:
 - a) Fatal Faultlines: Pakistan, Islam and the West - Irfan Husain
 - b) Moth Smoke- Mohsin Hamid

Unit III: Irani Literature

15 hours

1. Poetry:
 - a) Forough Farrokhzad
 - i. Conquest of the Garden
 - ii. Green Mirage
 - b) Jalāl ad-Dīn Rumi
 - i. Life and Death
 - ii. A Star Without a Name
 - iii. Stay Close My Heart
2. Prose:
 - a) Savushun: A Novel about Modern Iran – Simin Daneshvar
 - b) The Blind Owl – Sadegh Hedayat

Unit IV: Sri Lankan and Bangladeshi Literature

15 hours

1. Prose:
 - a) Funny Boy – Shyam Selvadurai
 - b) Anil's Ghost – Michael Ondaatje
2. Poetry:
 - a) Ariyawansa Ranaweera
 - i. At the Supermarket
 - b) Jean Arasanayagam
 - i. Apocalypse '83
 - c) Seni Seneviratne
 - i. Cinnamon Roots
 - d) Kaiser Haq
 - i. Ode On The Lungi
 - e) Taslima Nasrin
 - i. The Woman Breaking Bricks

5. Reference Books:

Primary References:

1. Arasanayagam, Jean. [*Apocalypse '83*](#) (1984). Online.

2. Arif, Iftikhar (ed). *Modern Poetry of Pakistan*. Translated by Waqas Khwaja. Dalkey Archive Press, 2010.
3. Chan Koonchung. *The Fat Years*. Translated by Michael S. Duke. Doubleday. 2011.
4. Chang, Eileen. *Love in a Fallen City and Other Stories* (Penguin Modern Classics). Penguin Books; 1st edition (August 1, 2009).
5. Daneshvar, Simin. *Savushun: A Novel About Modern Iran*. Translated by M R Ghanoonparvar. Mage Publishers; 3rd edition (September 10, 1991).
6. Faiz, Faiz Ahmad. *O City of Lights: Faiz Ahmed Faiz: Selected Poetry and Biographical Notes*. Edited by Khalid Hasan. OUP Pakistan, Year: 2006.
7. Faiz, Faiz Ahmad. *Poems by Faiz*, translated by V. G. Kiernan. Vanguard Books Ltd., Year: 1971
8. Farrokhzad, Forough. *Conquest of the Garden*. Translation by Maryam Dilmaghani. [Poem Hunter Archives](#) (Online)
9. Hamid, Mohsin. *Moth Smoke*. Penguin India (16 April 2013)
10. Hedayat, Sadegh. *The Blind Owl*. l-Aleph (November 1, 2011)
11. Husain, Irfan. *Fatal Faultlines: Pakistan, Islam and the West*. ARC Manor; First edition (15 November 2011).
12. Hussain, Madho Lal. *Verses of a Lowly Fakir*, translated by Naveed Alam. Penguin Books Limited (27 January 2016)
13. Ondaatje, Michael. *Anil's Ghost*. RHUK (1 September 2011).
14. Ranaweera, Ariyawansa. [At the Supermarket](#). Translated by Malinda Seneviratne. Words Without Borders (Online). June 2013.
15. Rumi, Jalāl ad-Dīn. *Rumi: Fountain of Fire*. Cal-Earth Press; 2nd edition (September 1994)
16. N.P., *Say I Am You: Poetry Interspersed With Stories of Rumi and Shams*. Translated by Moyne, John, .Coleman Barks Maypop; Reprint edition (September 1, 1994)
17. Selvadurai, Shyam. *Funny Boy*. William Morrow Paperbacks; Reprint edition (14 July 2015)
18. Seneviratne, Seni. [Wild Cinnamon and Winter Skin](#), Peepal Tree Press, 2007
19. Shan, Sa. *The Girl Who Played Go*. Vintage; Reprint edition (October 12, 2004)

20. Sidhwa, Bapsi (ed). *City of Sin and Splendour: Writings on Lahore*. Penguin India (26 September 2005).
21. Yan, Mo. *Shifu, You'll Do Anything For a Laugh*. Translated by Howard Goldblatt. Arcade Publishing, New York. 2011.

Secondary References:

1. Chow, Rey. *Woman and Chinese Modernity: The Politics of Reading between West and East*. University of Minnesota Press Minnesota. *Theory and History of Literature*, Volume 75. 1997.
2. Mozaffari, Nahid (ed), (ed) Hakkak -Ahmad Karimi *Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature*. Arcade Publishing; 1 edition (January 2, 2013)
3. Powell, Katrina M. Chapter 5: "Barriers and Boundaries" *Mixed Identities and Multiple Displacements in Sri Lanka. Identity and Power in Narratives of Displacement*. Routledge, New York, 2015.
4. Tao, Tang (ed). *History of Modern Chinese Literature*. Foreign Languages Press, Beijing. 1993.

M.A. DEGREE IN ENGLISH

SEMESTER II – CORE COURSE

Course Title: Modern European Literature

Course Code: PG-ENG-C-10

Marks: 100

Credits: 4

1. Course Objectives:

1. To familiarize students with various ideologies and movements in European Literature.
2. To explore these through exemplary literature representative of these movements and ideologies.
3. To analyze the texts as representations of ideology, and zeitgeist of the time.

2. Learning Outcomes: But the end of the course the student will be able to:

1. Understand the selected narratives available in literature, and apply the processes to other narratives.
2. Recognize writers, forms, and movements associated with European Literature.
3. Synthesize knowledge from various sources and analyze texts critically.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Note: The Course contents are meant to be used to explore modern thoughts and movements that emerged from European Literature. The instructor ought to use the contents to introduce as many movements, thoughts and ideas as possible to the students.

Unit I: Readings

06 hours

1. “Introduction” from Cambridge Companion to European Modernism – Pericles Lewis
2. Being and Nothingness (excerpt) – Jean-Paul Sartre
3. “The Myth of Sisyphus” from The Myth of Sisyphus and Other Essays – Albert Camus

Unit II: Realism and Naturalism

12 hours

1. “The Necklace”(Non-Evaluative), “Mademoiselle Fifie”, “Two Friends” - Guy de Maupassant
2. Selected Short Story from Four Short Stories by Emile Zola – Emile Zola
3. Pere Goriot - Honore de Balzac
4. Crime and Punishment -Fyodor Dostoevsky

Unit III: Existentialism

12 hours

1. No Exit– Jean-Paul Sartre
2. The Stranger - Albert Camus
3. The Tin Drum -Gunter Grass (Movie and text) [evaluation optional]
4. BoJack Horseman (Animated TV Series) (Non-Evaluative)
5. Mr. Robot (2016 TV Series) (Non-Evaluative)

Unit IV: Absurdism

12 hours

1. Waiting for Godot – Samuel Beckett
2. The Bald Soprano – Eugene Ionesco
3. “Metamorphosis” – Franz Kafka
4. Rosencrantz and Guildenstern are Dead (1990 Feature Film) – Tom Stoppard
5. The Persistence of Memory, The Face of War - Selected Art Works of Salvador Dali

5. Reference Books:

Primary References:

1. Balzac, Honore de. *Old Goriot*. n.d.
2. Beckett, Samuel. *Waiting for Godot*. n.d.
3. Camus, Albert. *The Myth of Sisyphus and Other Essays*. Trans. Justin O'Brien. 1955.
4. —. *The Stranger*. Ed. Stuart Gilbert. New York: Vintage Books, 1946.
5. Dostoevsky, Fyodor. *Crime and Punishment*. Trans. Richard Pevear and Larissa Volokhonsky. E-books Directory, 1993.
6. Ionesco, Eugene. *The Bald Soprano*. n.d.
7. Kafka, Franz. *The Metamorphosis and Other Stories*. Ed. Ritchie Robertson. 2009.
8. Maupassant, Guy de. *The Entire Original Maupassant Short Stories*. Trans. Albert McMaster and A.E Henderson. E-Books Directory, n.d.
9. Sartre, Jean Paul. *Being and Nothingness*. Trans. Hazel Barnes. n.d.

10. Sartre, Jean-Paul. *No Exit and Three Other Plays*. New York: Vintage International, 1989.
11. Zola, Emile. *Four Short Stories by Emile Zola*. n.d.

Secondary References:

1. Dreyfus, Hubert; Wrathall, Mark. *A Companion to Phenomenology and Existentialism*. Blackwell Publishing. 2006.
2. Lewis, Pericles, ed. *The Cambridge Companion to European Modernism*. Cambridge University Press, 2011.
3. Webber, Jonathan. *The Existentialism of Jean-Paul Sartre*. Routledge. 2009.

M.A. DEGREE IN ENGLISH

SEMESTER II - CORE COURSE

Course Title: Post Colonial: Theory And Practice

Course Code: PG-ENG-C-11

Marks: 100

Credits: 4

1. Course Objectives: The Course provides students with the opportunity:

1. To understand the theory of Post Colonial Literature.
2. To analyse, interpret and explore the representative texts.

2. Learning Outcomes: After completing the course students will be able:

1. To demonstrate comprehensive knowledge of Post Colonial literature.
2. To learn number of strategies to analyse different literary genres.

3. Number of hours: 4 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Introduction to Post colonialism

15 hours

1. Language
2. Resistance and Race
3. Decolonisation
4. Revolution
5. Diasporas
6. Mimicry

Unit II: Cultural Hybridity

15 hours

1. Wide Sargasso Sea - Jean Rhys
2. Concept of Hybridity - Homi Bhabha
3. A Far Cry From Africa - Derek Walcott
4. White Teeth (TV Series) - Zadie Smith

Unit III: Orientalism**15 hours**

1. No longer at Ease - Chinua Achebe
2. Orientalism - Edward Said (Excerpts)
3. Lalla Rook - Thomas Moore (Part I)

Unit IV: Identity**15 hours**

1. "Can the Subaltern Speak?" - Gayatri Spivak
2. Pterodactyl - Mahasweta Devi
3. Interpreter of Maladies- Jhumpa Lahiri*
4. East, West Stories -Salman Rushdie *

*(Teacher can select any three short stories)

5. Reference Books:**Primary References:**

1. Achebe, Chinua. *An Image of Africa: Racism in Conrad's Heart of Darkness*. Massachusetts Review, Vol. 18, 1977.
2. Ahmad, Aijaz. *In Theory: Nations, Classes, Literature*. OUP, Delhi, 1991.
3. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial literatures*. 2nd ed. Routledge, New York, 2002.
4. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *The Post-Colonial Studies*. Routledge, Taylor and Francis Group, New York, 2007.
5. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *The Post-Colonial Studies Reader*. Routledge Taylor & Francis, New York, 2003.
6. Bhabha, Homi K. Frontlines/Border post. *Displacements Cultural Identities in Question*. A Bummer Bloomington, Indiana University Press, 1994, pgs. 269 -272.
7. Bhabha, Homi K. *Cultures in Between: Questions of Cultural Identity*. Sage Publicaion, London, 1996.
8. Bhabha, Homi K. *Nation and Narration*. Routledge, London, 1990
9. Bhabha, Homi K. *The Location of Culture*. Routledge, London, 1994.
10. Ashcroft, Bill and Gareth, Griffiths and Helen, Tiffin. *Postcolonial Studies: Key Concepts* Routledge, 2000.

11. Castle, Gregory. *Postcolonial Discourses: An Anthology*. 2001. Blackwell, 2006. Print.
12. Conrad, Joseph. *Heart of Darkness*. Blackwood's Magazine, UK, 1899.
13. Fanon, Frantz. *The Wretched of the Earth*. Grove Press, New York, 1963.
14. Foucault, Michel. "The Order of Discourse." *Untying the Text: A Post-Structuralist Reader*. Ed. Robert Young. Routledge & Keagan Paul Ltd., Boston, 1971.
15. Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. CUP, 2004.
16. Mongia, Padmini. *Contemporary Postcolonial Theory*. OUP, Delhi, 1996.
17. Patke, Rajeev S. *Postcolonial Poetry in English*. OUP, New Delhi, 2009.
18. Said, Edward. *Culture and Imperialism*. Chatto and Windus, London, 1993.
19. Smith, Zadie. *White Teeth*. Vintage, New York, 2000.

Secondary References:

1. Achebe, Chinua. *No longer at Ease*. Penguin Classics, 2013.
2. Lahiri, Jhumpa. *Interpreter of Maladies*. Houghton Mifflin, Boston, 1999.
3. Devi, Mahasweta. "Pterodactyl." *Imaginary Maps: Three Stories*. Tran. Gayatri Chakravorty Spivak. Routledge, New York & London, 1994.
4. Rhys, Jean. *Wide Sargasso Sea*. 1966. Norton, New York, 1982.
5. Rushdie, Salman. *East, West Stories*. Vintage, New York, 1994.
6. Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. RHUK, 2010.
7. Said, Edward. *Orientalism*. Routledge, London, 1978.
8. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. University of Illinois Press, Urbana, 1988.
9. V.S. Naipaul. *Middle Passage*. Picador 2011.
10. Walcott, Derek. "A Far Cry from Africa." *Collected Poems, 1948-1984*. Noonday Press, New York, 1986.

M.A. DEGREE IN ENGLISH

SEMESTER II – BRIDGE COURSE

Course Title: Research Methodology

Course Code: PG-ENG-B-2

Marks: 50

Credits: 2

1. Course Objectives:

1. Students should learn various stages in research methodology and how to incorporate source material into their writing so that it develops and supports their ideas.
2. Students should learn how to evaluate the credibility of sources, to use scholarly resources and to incorporate sources effectively and ethically.

2. Learning Outcomes: After the completion of the course, the students:

1. Will acquire knowledge of various stages of research methodology and scholarly practices that are necessary for research.
2. Will develop research skills and able to write research articles/thesis independently.

3. Number of hours: 4 hours per week

4. Course Content:

Total number of hours: 30

Unit I: Research Process

10 hours

1. Introduction to research methodology
2. Choosing a topic
3. Formulating the Research Problem
4. Defining aims and objectives
5. Deciding the Scope and Limitations
6. Developing Hypothesis

Unit II: Steps in Research Process

10 hours

1. Extensive Literature Review
2. Preparing research Proposal

3. Data Collection
4. Analysis/interpretation of Data
5. Generalization and Interpretation of Data
6. Preparing Chapter wise Design

Unit-III: Presentation of Research

10 hours

1. Format of the thesis
2. Language of the thesis
3. Quotations and Acknowledging the Sources Footnotes and Endnotes
4. Citation
5. Plagiarism
6. Using Standard Style Sheets

Note:

The students should present research proposal/s with a focus on bibliographies, hypothesis, objectives, rationale etc. The teacher should work with the students and help them choose the topic, frame the title and the hypothesis, and in general supervise the research activity to be carried out by the students.

5. Reference Books:

1. Chaskar, A. *Doing Research in Literature and Language*. V.P. Pune, 2009.
2. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th ed. MLA Association Eliot, New York, 2016.
3. Rahim , Abdul F. *Thesis Writing: A Manual for Researchers*. New Age International, New Delhi, 2005.