

**D.D.U. Gorakhpur University, Gorakhpur**

**Department of English**

**Courses of Study for the implementation of the Credit Based Choice System (CBCS)  
for PG Programme in English.  
(w.e.f. 2019-20 session)**

## **Semester I**

### **Core Courses**

**Paper I**

**Course Code: EN 101**

**Credits: 5**

### **British Poetry from Chaucer to the Romantic Age**

#### **Objectives:**

1. To introduce the students to the nuances of feelings and sensibilities common to all nations and cultures.
2. To present before the students the beauty of rhythm, versification and poetic expression.

#### **Unit I**

Chaucer: "Prologue to the Canterbury Tales"

Donne: "A Valediction Forbidding Mourning"

Marvell: "To His Coy Mistress"

#### **Unit II**

Milton: "Paradise Lost Book I"

Pope: "The Rape of the Lock"

#### **Unit III**

Wordsworth: "Immortality Ode"

Coleridge: "The Rime of the Ancient Mariner"

#### **Unit IV**

Shelley: "Adonais"

Keats: "Ode on a Grecian Urn"

**Recommended Readings:**

E.Legouis: *Geoffrey Chaucer* Bloud and Company, 1910.

G.L. Kitteredge: *Chaucer and His Poetry*. Harvard University Press, 1915.

C.S. Lewis: *A Preface to Paradise Lost*. New York : OUP, 1961 ; New Delhi : Atlantic Publishers 2010.

Helen Gardner: *The Metaphysical Poets* Penguin Classics, 1960.

Ian Jack: *The Augustan Satire* Oxford: The Clarendon press, 1952.

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

M.H. Abrams: *English Romantic Poets* USA : OUP, 2<sup>nd</sup> ed., 1975.

**Paper II****Course Code: EN 102****Credits: 5****British Drama of the Renaissance and the Restoration Age****Objectives:**

1. To introduce the learners to the dramatic practices during the Renaissance and the Restoration period.
2. To discuss the major playwrights and their texts belonging to that particular age.
3. To elaborate on different traditions and styles of writing plays in Britain.

**Unit I**

Christopher Marlowe: *Dr Faustus*

Ben Jonson: *Everyman in His Humour* \*

**Unit II**

William Shakespeare: *Hamlet*

**Unit III**

William Shakespeare: *The Tempest*

**Unit IV**

John Webster: *The Duchess of Malfi*

William Congreve: *The Way of the World* \*

**Recommended Readings:**

Nicoll, A., *British Drama*, Barnes and Noble, 1873; Chambers, 1978 rpt.; London: George G. Harrap, 1962.

Styan, J.L., *The English Stage*, Cambridge : Cambridge University Press, 1996.

Bradley, A.C., *Shakespearean Tragedy*, Palgrave Macmillan, 2002 Ed.

Thomas, C.T., *The Restoration Drama* Macmillan publishers India, 1978.

Dobree, Bonamy, *The Restoration Comedy 1660-1720* Oxford University Press, 1924.

**Paper III****Course Code: 103****Credits: 5****British Non-Fictional Prose from Renaissance to the Romantic Age****Objectives :**

1. To acquaint the student with the progress of British non-fictional prose from the beginning of the Renaissance in the 16<sup>th</sup> century to the Romantic Revival of the early 19<sup>th</sup> century.
2. To emphasize the difference in not only the language and grammar but also in the themes and subject matter of the consecutive centuries, corresponding to their respective social and political environment.
3. To help develop an appreciation of language and style unencumbered by the distractions of fiction.

**Unit I**

Francis Bacon: 'Of Friendship', 'Of Great Place', Selections from *Advancement of Learning* (Bk II: "To the King")

**Unit II**

Joseph Addison: 'Mr. Spectator,' 'Sir Roger at the Theatre'

Richard Steele: 'The Spectator Club', 'On Judicious Flattery'

**Unit III**

Dr Samuel Johnson: 'The Effect of Sudden Riches upon Manners'

Oliver Goldsmith, 'Story of the Man in Black,' 'A City Night Piece'

**Unit IV**

Charles Lamb: 'Old China', 'The Superannuated Man'

William Hazlitt: 'On Nicknames,' 'On a Sundial'

**Recommended Readings:**

H. Read, *English Prose Style* Pantheon, 1981 Ed.

Hugh Walker, *English Essays and Essayists* London: J.M. Dent and Sons Ltd., 1928.

E. Chambers, *The Development of English Prose* London: Oxford University Press, 1957.

J.M. Murry, *The Problem of Style*, London Oxford University Press, 1922.

**Paper IV****Course Code: EN 104****Credits: 5****British Novel of the Eighteenth and the Nineteenth Century****Objectives**

1. To introduce the learners to the early history of the novel form and the conventions of the eighteenth and nineteenth century novel.
2. To draw on relevant cultural and / or historical information to situate texts within their cultural,
3. Political and historical contexts
4. To introduce learners to the theories of the novel to perform critical and formal analysis of literary texts.
- 5.

**Unit I**

Students will be expected to show their acquaintance with the following theoretical works on the novel form.

Henry James: 'The Art of Fiction'

Ian Watt: *The Rise of the Novel*

**Unit II**

Daniel Defoe: *Robinson Crusoe*

Henry Fielding: *Joseph Andrews*

**Unit III**

Mary Shelley: *Frankenstein*

Charles Dickens: *David Copperfield*

**Unit IV**

George Eliot: *The Mill on the Floss*

Thomas Hardy: *Tess of the D'Urbervilles*

(Explanatory passages shall not be asked from the novels prescribed)

**Recommended Readings:**

Dorothy Van Ghent, *The English Novel: Form and Function* Harper Perennial, 1967.

Raymond Williams, *The English Novel from Dickens to Lawrence* Chatto and Windus, 1970; London Oxford University Press, 1970.

Terry Eagleton, *The English Novel: An Introduction*, Oxford: Blackwell, 2005

Kettle, Arnold. *Introduction to the English Novel* (Vols.1 & 2), London: Hutchinson & Co., 1999

John Richeti, *Cambridge Companion to the Eighteenth Century Novel*. Cambridge University Press. 1996

**Elective Courses (Any one of the following)****Paper V (A)****Course Code: EN 105****Credits: 5****History of English Language and Introduction to Linguistics****Unit I**

English Language: brief history, borrowings, adaptations and word formation

**Unit II**

Linguistics: definition, language and its nature, linguistics in relation to other disciplines, branches and scope

**Unit III**

(a) Phonetics and Phonology: speech mechanism, phoneme, phonetic symbols, phonetic transcription, morphemes, words, lexis, inflexion (b) Syntax and Structural Linguistics: Saussure, traditional grammar and its limitations, generative grammar, Chomsky and transformational generative grammar.

**Unit IV**

Socio Linguistics: Language and Society, Dialect, Register, Style, Pidgin, Creole

**Recommended Readings:**

A.C. Baugh: *A History of English Language* Prentice Hall 5<sup>th</sup> edition, 2001; Routledge, 2002

Charles Barber: *The English Language: a Historical Introduction* Cambridge University Press, 2000.

George Yule: *The Study of Language* Cambridge University Press, 1996.

B.K. Matilal: *The Word and the World* Oxford University Press, 1990.

**Paper V (B)**

**Course Code EN 106**

**Credits: 5**

**Popular Literature in English**

**Objectives**

1. To understand the meaning of ‘Popular’ in comparison to ‘Classic’ in the context of literary studies.
2. Read and understand some of the representative popular literary pieces.
3. Probe into the literary and aesthetic merits of popular fictions and account for its inclusion into the literary canon.

The following Units are prescribed

**Unit I**

Agatha Christie: “The Adventure of the Egyptian Tomb”

Arthur Conan Doyle: “The Red headed League”, “The Spangled Band”

**Unit II**

Chetan Bhagat: *Five Point Someone\**

Amish Tripathi: *The Immortals of Meluha\**

**Unit III**

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

Ray Bradbury: *Fahrenheit 451\**

**Unit IV**

Bob Dylan: “John Brown”, “Blowing in the Wind”

Gulzar: “There’s Something”... (translation of “Mera Kuchh Saaman”)

Sahir Ludhianvi : “Taj Mahal”

**Recommended Readings**

Berberich, Christine (ed), *The Bloomsbury Introduction to Popular Fiction*. New Delhi: Bloomsbury. 2017.

Bloom, Clive. *Bestsellers: Popular Fiction since 1900*. Basingstoke: Macmillan, 2002

Pawling, Christopher. ‘Introduction: Popular Fiction: Ideology or Utopia?’ in *Popular Fiction and Social Change*. Basingstoke: Macmillan, 1984

**Semester II**  
**Core Courses**

**Paper I**

**Course Code: 2011**

**Credits: 5**

**British Poetry of the Victorian and the Modern Age**

**Objectives**

1. To provide a context by imparting adequate knowledge of the history of the 19<sup>th</sup> century Victorian age and 20<sup>th</sup> century
2. To enable the student understand the process of the development of the poetry from the Victorian period to the more turbulent twentieth century when literature became more thematically complex as well as technically more innovative.
3. To impart textual knowledge to the student by focusing on the representative poems of the significant poets of the 19<sup>th</sup> century Victorian age and 20<sup>th</sup> century.

**Unit I**

Tennyson: "Morte d'Arthur"

Browning: "Rabbi Ben Ezra"

Arnold: "The Scholar Gipsy"

**Unit II**

Hopkins: "The Windhover"

Yeats: "Sailing to Byzantium, Byzantium"

Eliot: *The Waste Land*

**Unit III**

Dylan Thomas: (i) 'Refusal to Mourn the Death by Fire of a Child in London', (ii) 'Poem in October'

Philip Larkin: (i) 'Church Going', (ii) 'The Whitsun Wedding', (iii) 'Toads'

**Unit IV**

Ted Hughes: (i) Hawk Roosting, (ii) 'The Thought Fox', (iii) 'October Dawn'

Seamus Heaney: (i) Digging, (ii) Punishment

**Recommended Readings:**

Hugh Walker: *The Literature of the Victorian Era*. Cambridge University Press, 2011 Ed.

A.N. Jeffares: *W.B. Yeats: Man and Poet* London: Routledge and Kegan Paul, 1949.

G.Smith: *T.S. Eliot's Poetry and Plays: A Study in Source and Meaning* University of Ch Press, 1975.

F.R. Leavis: *New Bearings in English Poetry* London: Faber and Faber, 2011 Ed.

R.P. Draper: *An Introduction to Twentieth Century Poetry in English* Palgrave Macmillan, 1999.

Ian Hamilton: *The Oxford Companion to Twentieth Century Poetry USA* : Oxford University Press, 1994.

G. Bullough: *The Trend of Modern Poetry* Hesperides Press, 2006.

## **Paper II**

**Course Code: EN 202**

**Credits:5**

### **Twentieth Century British Drama**

#### **Objectives:**

1. To acquaint the student with the major trends in 20<sup>th</sup> century drama by means of detailed consideration of representative texts.
2. To familiarize the students in the course of discussion with the socio-cultural contexts that led to the emergence of major types of drama like Poetic drama, Drama of Ideas, Working-class drama, Kitchen-sink drama and Absurd drama.
3. To engage the students in an in-depth study of the works of major playwrights so as to provide an understanding of the art and technique of drama including the use of dramatic conventions and devices like dialogue, stage setting, chorus, gesture, aside, soliloquy, dramatic irony

#### **Unit I:**

G.B. Shaw: *Pygmalion*

#### **Unit II**

T.S.Eliot: *The Cocktail Party*

#### **Unit III**

Samuel Beckett: *Waiting for Godot*

Harold Pinter: *The Birthday Party* \*

#### **Unit IV**

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

\* No explanatory passages will be set from this text.

#### **Recommended Readings:**

D.E. Jones: *The Plays of T.S. Eliot* London: Routledge and Kegan Paul, 1963.

Hugh Kenner: *A Reader's Guide to Samuel Beckett* London: Thames and Hudson, 1973.

M. Esslin: *The Theatre of the Absurd* New York: Vintage 3<sup>rd</sup> Ed. 2004.

Raymond Williams: *Drama from Ibsen to Brecht* Penguin Books Ltd., 1973.

Ronald Hayman: *British Theatre Since 1955: A Reassessment* London: Oxford University Press, 1<sup>st</sup> Ed., 1979.



John Gassner: *The Theatre of Our Times* New York: Crown Publishers, 1970.

### **Paper III**

**Course Code: EN 203**

**Credits: 5**

### **British Non-Fictional Prose of the Victorian and the Modern Ages**

#### **Objectives:**

1. To introduce the learners to the tradition and growth of the non-fictional prose in Britain.
2. To discuss about the representative authors and their texts that contributed in the making of the age.
3. To make the students aware of various types and styles of prose writings in 19<sup>th</sup> and 20<sup>th</sup> century

#### **Unit I**

Lord Macaulay: 'Macaulay's Minute on Education, February 2, 1835'

J. S. Mill: *On the Subjection of Women*\*

#### **Unit II**

John Ruskin: 'Work' from *The Crown of Wild Olive*

#### **Unit III**

Bertrand Russell: 'The Future of Mankind' & 'On Being Modern-Minded Man' from *Unpopular Essays*

E. M. Forster: 'What I Believe' from *Two Cheers for Democracy*\*

#### **Unit IV**

George Orwell: 'England Your England' from *England Your England and Other Essays* (Sections I-III)

\* No explanatory passages will be set from the texts marked with asterisk.

#### **Recommended Reading:**

Kermode, Frank & Hollander, John, *The Oxford Anthology of English Literature* Vol.II, OUP, New York, 1973.

Walker, Hugh, *The English Essays and Essayists* London: J.M. Dent and Sons Ltd., 1928.

Chambers, E., *The Development of English Prose* London: Oxford University Press, 1957.

Read, H., *English Prose Style* New York: Pantheon 1981 Ed..

George P. Landow: *The Aesthetic and Critical Theories of John Ruskin*

**Paper IV****Course Code: EN 204****Credits: 5****Twentieth Century British Novel****Objectives:**

- 1.To examine works by some of the key British novelists of the twentieth century and to introduce students to the variety and complexity of twentieth century writing.
- 2.To introduce students to the formal techniques and procedures used by the novelists and to create an awareness of the relationship between the novel and its social and cultural contexts
- 3.To familiarize the students with some key theoretical concepts relating to the novel form.

**Unit I**

Students will be expected to show their acquaintance with the following theoretical terms on the novel form:

Polyphony, Dialogism, Heteroglossia, Carnival, Chronotope (Mikhail Bakhtin)

Totality (George Luckas)

**Unit II**

D.H. Lawrence: *Sons and Lovers* (1913)\*

James Joyce: *A Portrait of the Artist as a Youngman* (1916)\*

**Unit III**

E.M. Forster: *A Passage to India* (1924)\*

Virginia Woolf: *Mrs. Dalloway* (1925)

**Unit IV**

Graham Greene: *The Power and the Glory* (1940)\*

Muriel Spark: *The Prime of Miss Jean Brodie* (1961)\*

**Recommended Readings:**

F.R. Karl: *A Reader's Guide to the Contemporary English Novel* New York: Farrar, Straus and Cudahy, 1962.

M. Magalare: *A Readers' Guide to Great Twentieth Century English Novels*

David Lodge. *The Art of Fiction*. London: Penguin 1992.

Leon Edel: *The Modern Psychological Novel* Grove, Trade Paper Edition, 1959.

Patricia Waugh. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London: Methuen. 1989.

### **Elective Courses (Any one of the following)**

**Paper V (A)**

**Course Code EN 205**

**Credits : 5**

#### **Applied Linguistics and Indian Linguistic Tradition**

##### **Unit I**

Semantics: semantic features, lexical relations, semantic change, synonymy, antonymy, hyponymy, homophony, homonymy and polysemy

##### **Unit II**

- a. Stylistics: origins, definitions, techniques. A compulsory passage for stylistic analysis
- b. Psycholinguistics

##### **Unit III**

English Language teaching: Approaches and techniques. Factors in Language learning

##### **Unit IV**

Indian Linguistic Tradition: Indian contribution, phonetics, semantics, syntax and philosophy language

##### **Recommended Readings:**

C.K. Meinong: *Principals of Linguistics* (New Delhi: Penguin, 1992)

Sethi and Dhamij: *Course in Phonetics* (Prentice Hall, 1999)

**Paper V (B)**

**Course Code- EN 206**

**Credits: 5**

#### **Literature and Environment**

##### **Objectives**

1. To make students aware about the role of literature in addressing contemporary issues such as environmental concerns.
2. To sensitize students to the care and concern for the environment.
3. To advocate a more thoughtful and ecologically sensitive relationship of man to nature.

##### **Unit I**

Rachel Carson: “The Obligation to Endure” from *Silent Spring* (1962)\*

Cheryll Glotfelty: “Literary Studies in an Age of Environmental Crisis” from *The Ecocriticism Reader* (1996)\*

## Unit II

William Wordsworth : “Tintern Abbey”, “The World is too much with Us”  
 Judith Wright: “Dust”  
 Gary Snyder: “Mother Earth: Her Veils”  
 Gieve Patel: “On Killing a Tree”

## Unit III

Amitav Ghosh: *The Hungry Tide* (2004)\*  
 Sarah Joseph: *Gift in Green* (Trans. By Valson Thampu) [2011]\*

## Unit IV

Henry David Thoreau: “Solitude” from *Walden*  
 Vandana Shiva: “Preface to *Ecofeminism*”

## Recommended Readings:

Bate Jonathan, *Romantic Ecology*, London: Routledge, 1991

Buell, Lawrence, *The Environmental Imagination*, Cambridge: Harvard Univ Press. 1995

Garrard, Greg, *Ecocriticism*, London : Routledge, 2004

Glotfelty, Cheryll and Fromm, Harold (eds) *The Ecocriticism Reader*, Athens: University of Georgia Press. 1996.

Shiva, Vandana. And Mies, Maria. *Ecofeminism*. Halifax: Fernwood Publications, 1993.

## Semester III

### Core Courses

#### Paper I

Course Code: 301

Credits: 5

### Postcolonial Literatures: Australian and Canadian

1. To introduce the learners to postcolonial literatures from Australia and Canada

2. To introduce some key postcolonial texts from these settler colonies and the ways in which they engage with questions of language, form, colonial histories and contemporary postcolonial developments.
3. To develop a critical vocabulary for thinking about questions of marginal and canonical literatures
4. To sensitize the learners about the strategies of reading postcolonial texts

### **Unit I**

A.D. Hope: 'Australia'

Judith Wright: 'Bullocky', 'At Coololah'

Dorothy Livesay: 'The Green Rain'

### **Unit II**

George Ryga: *The Ecstasy of Rita Joe*

### **Unit III**

Sally Morgan: "A Black Grandmother", "Part of our History", "Return to Corunna" from *My Place*

### **Unit IV**

Patrick White: *Voss* \*

Margaret Atwood: *Surfacing* \*

Michael Ondaatje: *The English Patient* \*

### **Recommended Readings:**

Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *The Empire Writes Back* London: Routledge. 1991.

C.L. Innes: *The Cambridge Introduction to Postcolonial Literatures*. New Delhi: Cambridge University Press. 2007.

Pramod Nayar: *Postcolonial Literature: An Introduction*. New Delhi: Pearson Longman. 2008.

Elleke Boehmer. *Colonial and Postcolonial Literature*. Oxford: Oxford University Press. 1995.

**Paper II****Course Code: 302****Credits: 5****American Literature of the Nineteenth Century****Objectives:**

1. The course aims to focus on the uniqueness of American literary imagination forged out of a consciousness of difference from the experience of Europe .
2. To draw attention that this demanded a new kind of writing; a new beginning that gave shape and significance to the process of settlement and social development.
3. To showcase that the Puritan imagination, brought to the New World the sense of wonder and promise of the ‘American Dream’ that continues to resonate till the present in its literature.
4. To bring out the paradox between the American concepts of Democracy and the institution of slavery as seen in literature.

**Unit I**

Walt Whitman: Song of Myself (sections 1, 48, 49, 50 and 51)

Ralph W. Emerson: (i) Each and All (ii) Rhodora (iii) Self Reliance

**Unit II**

Emily Dickinson: (i) After Great Pain (ii) Because I could not stop for death.

H.D. Thoreau: *Civil Disobedience*

**Unit III**

Edgar Allan Poe: (i) The Fall of the House of Usher (ii) The Purloined Letter

Henry James: *The Turn of the Screw*\*

**Unit IV**

Nathaniel Hawthorne: *The Scarlet Letter* \*

Mark Twain: *Huckleberry Finn* \*

\* No explanatory passages will be set from this text.

**Recommended Readings:**

R. Fischer: *American Literature of the 19<sup>th</sup> Century* New Delhi: S. Chand and Company Ltd., 2005.

Egbert S. Oliver (Ed.): *American Literature, 1890-1965: An Anthology* New Delhi: S. Chand and Company Ltd., rpt. Edition, 2002.

M. Cunliffe: *The Literature of the United States* Penguin Books, 1970.

### **Paper III**

**Course Code: EN 303**

**Credits: 5**

### **Indian English Literature: Prose and Fiction**

#### **Objectives:**

1. To introduce the learners to the emergence and growth of English literature in India.
2. To discuss about the representative fictional and non-fictional writing that contributed in the making of Indian English Literature.
3. To make the students aware of various types and styles of prose writing in India.

#### **Unit I**

Mahatma Gandhi: 'What is Swaraj' (Chapter IV), 'Civilization' (Chapter VI) from *Hind Swaraj*

#### **Unit II**

J.L. Nehru: 'What is Religion?', 'The Liberal Outlook' from *An Autobiography*

#### **Unit III**

Raja Rao: *Kanthapura* \*

R.K. Narayan: *The Guide*\*

Anita Desai: *Bye Bye Blackbird*\*

#### **Unit IV**

Salman Rushdie: *Midnight's Children*\*

ShashiDeshpande: *The Dark Holds no Terror*\*

Amitav Ghosh: *The Shadow Lines* \*

\* No explanatory passages will be set from this text.

### **Recommended Reading:**

K.R.S. Iyengar: *Indian Writing in English* New Delhi: Sterling Publishers, 1987.

M.K. Naik: *A History of Indian English literature* New Delhi: Sahitya Akademi, 1982.

\_\_\_: *Indian English Literature: 1980-2000* Delhi: Pencraft International, 2001.

M. Mukherjee: *The Twice Born Fiction* Delhi: Pencraft International, 2010.

W. Walsh: *Indian Literature in English* Longman, 1990.

A.K. Mehrotra (ed): *An Illustrated History of Indian English Literature* London: Hurst and Company, 2003.

## **Paper IV**

**Course Code: EN 304**

**Credits: 5**

### **Literary Criticism**

#### **Objectives:**

1. To introduce learners to the history, nature, function and relevance of literary criticism in the Western world especially the British tradition.
2. To provide a critical understanding of the significant works of literary criticism from Ancient Greece to mid twentieth century in the Western tradition.
3. To provide a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

#### **Unit I**

Aristotle: *Poetics*

Longinus: *On the Sublime*\*

#### **Unit II**



Pope: '*An Essay on Criticism*'

Johnson: '*Preface to Shakespeare*'\*

### Unit III

Wordsworth: '*Preface to the Lyrical Ballads*'

Coleridge: *Biographia Literaria* (Chapter XVII)\*

### Unit IV

Eliot: '*Tradition and the Individual Talent*'

I.A. Richards: '*Four Kinds of Meaning*'\*

### Recommended Readings:

Wellek, Rene, *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958

Enright and Chickera, *English Critical Texts* OUP, 1963.

Wimsatt and Brooks, *Literary Criticism: A Short History* Random House, 2000.

S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art* Dover Publications, 1951.

George Saintsbury, *A History of Literary Criticism* New Delhi: Atlantic Publishers, 2004.

William J. Hardy, *Twentieth Century Criticism* New York: Free Press (Macmillan), 1974.

Wellek, Rene, *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958.

### Elective Courses (Any one of the following)

#### Paper V (A)

Course Code: EN 305

Credits:-5

#### Women's Writings in English (From the Beginning to the 19<sup>th</sup> Century)

#### Objectives:

1. To acquaint the students with the beginning of the feminist movement in 19<sup>th</sup> century literature written by women poets and novelists.
2. To highlight the few feminist critical works written at the time.

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#### Unit I.

An Overview of Women Writers in English before Jane Austen

Elizabeth Barret Browning: i. Selection from "Aurora Leigh" ii. "A Woman's Shortcomings" iii. "Human Life's Mystery"

Christina Rossetti : i. "De Profundis" ii. "From the Antique" iii. "The Thread of Life"

**Unit II.**

Jane Austen: *Persuasion*\*

Charlotte Bronte: *Jane Eyre*\*

Elizabeth Gaskell: *Mary Barton*\*

**Unit III**

Kate Chopin: *The Awakening*\*

Charlotte Perkins Gilman: 'The Yellow Wallpaper'

**Unit IV.**

Mary Wollstonecraft: "A Vindication of the Rights of Woman"\*

Pandita Rama Bai Saraswati: 'The High Caste Hindu Woman: Married Life'

**Paper V (B)**

**Course Code: EN 306**

**Credits: 5**

**Modern Indian Literature in Translation: Prose and Fiction****Objectives :**

1. To introduce students to Indian Literature in English translation specially prose and fiction and make them familiar with Indian authors writing in regional languages in English translation
2. To approach the texts for literary value and cultural significance and to enable students to approach the text from a cross cultural perspective.
3. To make students familiar with the discipline and basic concepts

**Unit I**

Walter Benjamin: The Task of the Translator

G.N. Devy: Translation and Literary History- An Indian View

**Unit II**

Amrita Pritam: *Revenue Stamp*

Namvar Singh: Decolonizing the Indian Mind (Tr. Harish Trivedi)

**Unit III**

S.H.Manto: Toba Tek Singh (Tr. Khalid Hasan)

Indira Goswami: The Journey (Pradipto Birgohain)

Munshi Premchand: The Chess Players (Tr. David Rubin)

V.M. Basheer: The Birthday (Tr. By the author)

## Unit IV

Tagore: *The Home and the World* (Tr. S.N.Tagore)

Mahasweta Devi: *Doulati, the Bountiful* (Tr. Gayatri Chakraborty Spivak)

## Unit V

U.R. Ananthmurthy: *Samskara* (Tr. A.K.Ramanujan)

Srilal Shukla: *Raag Dabari* (Tr. Gillian Wright)

Pratibha Ray: *Yajnaseni: The Story of Draupaidi* (Tr. Pradip Bhattacharya)

### Recommended Readings:

Sisir Kumar Das. *A History of Indian Literature*. New Delhi: SahityaAkademi. 1995.

Sujit Mukherjee. *Towards a Literary History of India*. Simla: IAS. 1975.

K. Satchidanandan. *Indian Literature: Positions and Propositions*. Delhi: Pen craft Int.

Meenakshi Mukherjee: *Realism and Reality: The Novel and Society in India*. New Delhi: OUP 1985.

Anjana Neira Dev et al. *Indian Literature: An Introduction*. New Delhi: Pearson Longm

## Semester IV

### Core Courses

#### Paper I

Course Code: 401

Credits- 5

#### Postcolonial Literatures: African and Caribbean

#### Objectives:

1. To introduce the learners to postcolonial literatures from Africa and the Caribbean islands.
2. To introduce some key postcolonial texts from various African and Caribbean nations and the ways in which they engage with questions of language, form, colonial histories, multiculturalism, indigeneity, nativism and contemporary postcolonial developments.
3. To develop a critical vocabulary for problematizing the notions of margin, centre and the literary and cultural canon.
4. To sensitize the learners about the strategies of reading postcolonial texts.

## Unit I

Dennis Brutus: 'Sharpville', 'Somehow We Survive'

Derek Walcott: 'The Sea is History', 'A Far Cry from Africa'

Edward Braithwaite: 'Colombe'

**Unit II**

Ngugi Wa Thiong'O: 'Language of African Literature': Sections IV.V and VI from *Decolonizing the Mind*

**Unit III**

Wole Soyinka: *Death and the King's Horseman*

**Unit IV**

Buchi Emecheta: *Joys of Motherhood*\*

V.S. Naipaul : *A House for Mr. Biswas*\*

Nadine Gordimer: *My Son's Story*\*

**Recommended Readings:**

Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *The Empire Writes Back*: London: Routledge, 1991.

C.L. Innes: *The Cambridge Introduction to Postcolonial Literatures*. New Delhi: Cambridge University Press, 2007.

Pramod Nayar: *Postcolonial Literatures: An Introduction*. New Delhi: Pearson Longman, 2008.

Rajiv Patke. *Postcolonial Poetry in English*. Oxford: Oxford University Press, 2006.

**Paper II**

**Course Code: EN 402**

**Credits : 5**

**American Literature of the Twentieth Century****Objectives:**

1. To acquaint the students with major trends and significant achievements of American Literature in the Twentieth Century.
2. To familiarize the students with the cosmopolitan liberal spirit of the literature of the new post- depression America.
3. To familiarize the students with the literature that embodied the ascendant American 'Dream' and 'Destiny' in the post second world-war period and also the narrative of the rupture of this grand vision and the attendant disillusionment and loss.
4. To sensitize the students to the evolution of liberationist and empowering movements like Black consciousness and Feminism and the spectacular rise of Black Feminist writing.
5. To acquaint the students with the rise of existential, experimental and postmodern forms of writing that constitute the most significant achievement of contemporary American Literature.

**Unit I**

Robert Frost: i. "Stopping by the Woods on a snowy Evening" ii. "The Road Not Taken".

Sylvia Plath: "Lady Lazarus"

Wallace Stevens: "Sunday Morning"

Elizabeth Bishop: "One Art"

John Ashbery: "Just Walking Around"

**Unit II**

William Faulkner: Nobel Prize Acceptance Speech

Martin Luther King: I Have a Dream

Philip Roth: Writing American Fiction

Alice Walker: Saving the Life that is Your Own: The Importance of Models in the Artist's Life

**Unit III**

Eugene O'Neil: *Emperor Jones*

Tennessee Williams: *A Street Car Named Desire*

**Unit IV**

Edward Fitzgerald: *The Great Gatsby* \*

Toni Morrison: *The Bluest Eye* \*

Don De Lillo: *White Noise* \*

**Recommended Readings:**

D.Hoffman (Ed.): *Harvard Guide to Contemporary American Writing*, Cambridge, Mass: Harvard University Press, 1979.

R. Ruland and M. Bradbury: *From Puritanism to Postmodernism* Routledge, 1991.

**Paper III**

**Course Code: EN 403**

**Credits=5**

**Indian English Literature: Poetry and Drama****Objectives:**

1. To introduce the learners to the major trends and distinctive features of English poetry and drama in India.
2. To discuss about the representative Indian English poets and dramatists.
3. To elaborate on different traditions and styles of English poetry and drama in India.

**Unit I**

R.N. Tagore: *Gitanjali* (Sections, I, XI, XXV, XLV, CIII)

Sarojini Naidu: “My Dead Dream”, “To a Buddha Seated on a Lotus”, “The Fairy Isle of Janjira”, “Indian Weavers”

Nissim Ezekiel: “Island”, “Background Casually”, “Poet, Lover and Bird Watcher”, “Good bye Party to Miss Pushpa T. S.”

## Unit II

A.K. Ramanujan: “Obituary”, “A Plant”, “Small Scale Reflections on a Great House”

Kamala Das: “My Grandmother’s House”, “The Sunshine Cat”, “A Hot Noon in Malabar”

Jayanta Mahapatra: “Grandfather”, “Dawn at Puri”, “Indian Summer”

## Unit III

Girish Karnad: *Tughlaq*

## Unit IV

Mahesh Dattani: *Tara*

### Recommended Readings:

K.R.S. Iyengar: *Indian Writing in English* New Delhi: Sterling Publishers, 1987.

M.K. Naik: *A History of Indian English Literature* New Delhi: Sahitya Akademi, 1982.

\_\_\_\_\_: *Indian English Literature: 1980-2000* Delhi: Pencraft International, 2001.

W. Walsh: *Indian Literature in English* Longmans, 1990.

A.K. Mehrotra(ed.): *An Illustrated History of Indian English Literature* London: Hurst and Company, 2003.

Parthasarthy(ed): *Ten Twentieth Century Indian Poets* Oxford India Paperbacks, 1976.

**Paper V**

**Course Code: EN 404**

**Credits: 5**

## Literary Theory

### Objectives

1. This course will introduce the learners to the field of literary theory, a central component of contemporary studies in English and world literature.
2. To discuss significant texts in the field and offer a critical survey of the major trends in 20<sup>th</sup> century theoretical discussions
3. To introduce learners to ancient Indian literary theories and sensitize them to critically assess their relevance in contemporary times.

## Unit I

Saussure: “Nature of the Linguistic Sign” From Part I, Chapter I of *Course in General Linguistics* (Trans. Roy Harris)

Barthes: “The Death of the Author” (Trans. Richard Howard)

Derrida: “Structure, Sign and Play in the Discourse of Human Sciences” From *Writing and Difference* (Trans. Alan Bass)

## **Unit II**

Showalter: “The Female Tradition” (Chapter I from *A Literature of their Own: British Women Novelists from Bronte to Lessing*)

Eagleton: “Literature and History” From *Marxism and Literary Criticism*

Said: “Introduction” to *Orientalism*.

## **Unit III**

Bharata: *Natyasastra* Chapters I, VI and VII

## **Unit IV**

Short Introductions to Trauma Theory, Postmodernism, New Historicism, Cultural Studies and Eco Criticism

Short Introductions to *Dhvani*, *Vakrokti*, *Alankara*, *Riti*, *Aucitya*

### **Recommended Reading:**

Raman Selden: *A Reader's Guide to Contemporary Literary Theory* Longmans 5<sup>th</sup> edition, 2005

Terry Eagleton: *Literary Theory: An Introduction* University of Minnesota Press, 3<sup>rd</sup> edition, 2008.

Peter Barry: *Beginning Theory*. Manchester University Press, 3<sup>rd</sup> edition, 2009.

Kapil Kapoor: *Literary Theory: Indian Conceptual Framework* Affiliated East West Press, 1998.

Saugata Bhaduri and Simi Malhotra. *Literary Theory: An Introductory Reader*. Anthem Press India. 2010.

V. Seturaman. *Indian Aesthetics: An Introduction*. Macmillan India Ltd. 1992.

### **Elective Courses (Any one of the following)**

**Paper V (A)**

**Course Code: EN 405**

**Credits- 5**

### **Women's Writings in English (20<sup>th</sup> Century Onwards)**

#### **Objectives:**

1. To introduce them to the first and second waves of feminism in the 20<sup>th</sup> century critical theory and literature.
2. To introduce them to feminist writings of other than British literature.

3. To make them familiar with the concept of 'writing back' by the marginalized female characters of the literary classics.

### **Unit I**

Kamala Das: i. An Introduction ii. Invitation

Maya Angelou: i. Phenomenal Woman ii. I Know Why the Caged Bird Sings iii. Woman's Work

### **Unit II.**

Jean Rhys: *The Wide Sargasso Sea*\*

Edith Wharton: *The House of Mirth*\*

Margaret Atwood: 'Gertrude Talks Back'

### **Unit III**

Caryl Churchill: *Top Girls* (Play)

Virginia Woolf: *A Room of One's Own*\*

### **Unit IV**

Julia Kristeva: 'Woman's Time'

Toril Moi: 'Feminist, Female, Feminine'

Marianne Novy: 'Women's Revisions of Shakespeare -1664 -1988' (Introduction)

### **Recommended Reading:**

Dale Spender: *Mothers of the Novel*. London: Pandora Press, 1986.

Simone de Beauvoir: *The Second Sex*. 1949. Trans. and ed. H.M. Parshley. London: David Campbell Publishers Ltd., 1993.

Kate Millet: *Sexual Politics*. New York: Doubleday, 1969.

Elaine Showalter: *A Literature of Their Own: British Women novelists from Bronte to Lessing*. Princeton NJ: Princeton University Press, 1977.

Toril Moi: *Sexual/Textual Politics*. London: Methuen, 1985

**Paper V (B)**

**Course Code: EN 406**

**Credits- 5**

### **Modern Indian Literature in Translation: Poetry and Drama**

#### **Objectives:**

1. To introduce students to Indian Literature in English translation specially poetry and drama. Thus students will come to know about different authors and their works.
2. To approach the texts for literary value and cultural significance.
3. To enable students to approach the text from the cross cultural perspective.



4. To make students familiar with the discipline and basic concepts.

### UNIT I

Sujit Mukherjee: An Essay in Definition (Chapter-I) From, *Translation as Discovery*

Tejaswini Niranjana: Representing Texts and Cultures: Translation Studies and Ethnography (Chapter-II) From, *Siting Translation*

### UNIT II

S.V. Ajneya: Hiroshima (Tr. By the poet)

Faiz Ahmed Faiz: Do Not Ask (Tr. Daud Kamal)

Kunwar Narayan: Chakravayuh (Tr. Apurva Narayan)

Dinanath Nadim: Moon (Tr. J.L. Kaul)

### UNIT III

Jibananda Das: Banalata Sen (Tr. D.K.Banerjee)

Navakanta Baruah: Measurements (Tr. Pradeep Acharya)

J.P. Das: Kalandi (Tr. By the poet)

Nirmala Putul: Mountain Child (Tr. Ravi Kopra)

### UNIT IV

Daya Pawar: Oh! Great Poet (Graham Smith)

Ayappa Panniker: I Met Walt Whitman Yesterday: An Interview (Tr. A.J. Thomas)

S. Yashaschandra: Orpheus (Tr. by the poet)

K.Satchidanandan: Stammer (Tr. by the poet)

### UNIT V

Mohan Rakesh: *Halfway House* (Tr. Bindu Batra)

Badal Sarkar: Evam Indrajit (Tr. Girish Karnad)

### Recommended Readings:

Sisir Kumar Das. *A History of Indian Literature* New Delhi: SahityaAkademi. 1995

Sujit Mukherjee. *Towards a Literary History of India*. Simla: IAS. 1975

K. Satchidanandan. *Indian Literature: Positions and Propositions*. Delhi: Pencraft Int.

Meenakshi Mukherjee: *Realism and Reality: The Novel and Society in India*. New Delhi: OUP. 1985

K Satchidanandan. *Signatures*. New Delhi: NBT. 2000

**Note: No explanatory passages shall be asked from the starred texts (\*) in the courses of studies in the examinations.**