

**Revised Syllabus  
HARD CORE COURSES  
I SEMESTER**

ENGL 401: Language through Literature  
ENGL 402: Poetry from Chaucer to Milton  
ENGL 403: Elizabethan Drama  
ENGL 404: Augustan and Eighteenth-Century Literature  
ENGL 405: Romantic and Victorian Poetry

**II SEMESTER**

ENGL 411: Shakespeare  
ENGL 412: 19<sup>th</sup> Century British Fiction  
ENGL 413: 20<sup>th</sup> Century British Poetry  
ENGL 414: Introduction to Linguistics  
ENGL 415: Theory of Comparative Literature

**III SEMESTER**

ENGL 501: American Poetry  
ENGL 502: Modern British Fiction  
ENGL 503: Postcolonial Literatures  
ENGL 504: Literary Theory  
ENGL 505: Project (or) ENGL 506: Non-fictional Writings

**IV SEMESTER**

ENGL 511: Modern Drama  
ENGL 512: American Fiction  
ENGL 513: Indian Writing in English  
ENGL 514: European Literatures  
ENGL 515: Translation: Theory and Practice

All Courses are three credit courses. Total: 60 credits

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## **SEMESTER I COURSES:**

### **ENGL 401: LANGUAGE THROUGH LITERATURE**

**Credits: 03**

#### **Introduction:**

The learning of English literature has always been considered as a means to develop proficiency in that language, as far as the second language situations in India are taken into account. English is still a library language, though it occupies the position of the co-official language. The inadequacy of exposure to the spoken variety of the target language must be compensated by reading—both quantitatively and qualitatively.

#### **Aims and Objectives:**

The overall aim of the course is to enable learners to improve their proficiency in English.

The specific objectives are as follows:

- (i) Develop habits of effective reading
- (ii) Develop effective writing skills especially for academic purposes

#### **Course contents:**

##### **Unit I**

Introduction to reading; reading strategies based on purpose—skimming, scanning, intensive and extensive reading; grammar—forms of tense

##### **Unit II**

Various levels of reading comprehension such as local–global, factual–ideational, implicit–explicit, critical, summative and evaluative; grammar—subject-verb agreement

##### **Unit III**

Introduction to writing; different types of writing such as narrative, descriptive, expository and argumentative; critical, appreciative, and evaluative writing; grammar—adjectives & prepositions

##### **Unit IV**

Literature and language; aspects of literary analysis; feminism; modernism; post-modernism; literature of the absurd; grammar—quantifiers

## Unit V

Soft skills; oral presentation; pair work; small group work; seminar presentation; group discussion; debate; extempore; grammar—subjunctive

### Instructional materials:

(a) **Language:** The functional-communicative aspect of language will be taken care of through a series of real life tasks both in the spoken and the written forms.

(b) **Literature:** Extracts from different sources belonging to various genres (other than those prescribed for hard core courses) in English, as well as translations into English.

### References:

Collie, Joanne & Stephen Slater. *Literature in the Language Classroom*. New Delhi: CUP, 2009.

Kurien, Anna. *Texts and Their Worlds I*. New Delhi: CUP, 2016.

Lazar, Gillian. *Literature and Language Teaching*. New Delhi: CUP, 2012.

Mahanand. Anand. *Literature for Language Skills*. Chennai: Yes Dee Publications, 2017.

Mishra, Gauri, et al. *Language through Literature*. New Delhi: Primus Books, 2016.

Murphy, Raymond. *Advanced Grammar in Use*. New Delhi: CUP, 2012.

Nair, Bhaskaran. P. *Reading for Recreating*. Calicut: Calicut University Press, 2009.

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**ENGL-402: POETRY FROM CHAUCER TO MILTON**

**CREDITS-3**

**OBJECTIVE:**

The growth of English Language and literature over the centuries from a totally different state-more in the condition of a dialect in the earliest periods-to what it is in the present century should form the background knowledge of every student of English literature. The quaint systems and structures of the medieval English developed rather quickly during the 16<sup>th</sup> centuries. The objective of this course is to introduce the music and quaintness of the English sounds and vocabulary of the earliest period in English literary history to the students to enable them to have a historical perspective of the development over the centuries. The course also introduces the great masters of the early period such as Chaucer, Spenser and Donne.

**LEARNING OUTCOME:**

This course will make the students familiar with the history and beginning of English Literature. It will also enable them to understand and enjoy the relevance and beauty of medieval English Literature-its language, style and lyrics, the structure and the various literary forms used by the writers of the time. The students will become familiar with the well-known literary figures of the time like Chaucer, Milton, Spenser and Donne whose works have enriched English Literature.

**SYLLABUS:**

**UNIT-I**

Geoffrey Chaucer: *'The Prologue to The Canterbury Tales.*

John Milton, *Paradise Lost. Book 9*

**UNIT-II**

Edmund Spenser: *Prothalamion*

Sonnets: "One Day I wrote her name upon the Strand", "Happy ye leaves! Whenas those lily hands", "Fair is my love, when her fair golden hairs".

**UNIT-III**

John Donne:"The Extasie, 'Twicknam Garden", "A Valediction: Forbidding mourning".

Andrew Marvell: "The Garden", "To His Coy Mistress".

**UNIT-IV**

William Shakespeare: "The Phoenix and the Turtle".

Henry Vaughan: "The world", "The Waterfall".

George Herbert: "The Collar", "The Flower".

**UNIT-V**

Sir John Suckling: "Song".

Abraham Cowley: "The Change".

Richard Crashaw: "Hymn to St. Teresa".

**Reading List:**

- David Daiches: *A Critical History of English Literature*. (Revised) Vol-1-4.
- Brooke, T: *Literary History of England: Vol-2 The Renaissance (1500-1600)*.
- David Wright."Introduction"*The Canterbury Tales* (Macmillan Indian Edition) or the verse Translation.( Oxford University Press)
- The General Prologue to the Canterbury Tales* (ed) by Harold Bloom.
- Helen Gardner: *The Metaphysical Poets*, (ed)by. Penguin Publication
- C Helen White: *The Metaphysical Poets: A Study in religious Experience*, Macmillan,1936.
- Izaak Walton: *Life of Donne*
- C.S Leavis: *Donne and Love Poetry in the Seventeen Century*.
- P.Legouise: *Donne the Craftsman*.
- John Milton, *Paradise Lost. Book 9*(Edited by J. Martin Evans, Cambridge Publication).
- Katharine Breen: *Imagining an English Reading Public, 1150-1400* (Cambridge Studies in Medieval Literature. Cambridge University Press, 2010.
- Samuel Johnson: *From Life of Cowley* (Metaphysical Wit).
- Marvell-'Modern Judgments'-(ed) Michael Wilding.( Articles by T.S Eliot, William Empson, Cleanth Brook.
- Amy M Charles: *Life of George Herbert*. Cornell University Press,1977.
- L.C Knights: 'George Herbert' in *Explorations*, Chatto&Windus,1946.
- Harry Blamires: *A History of Literary Criticism*. Macmillan publication, 2000.

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**ENGL 403: ELIZABETHAN DRAMA****Credits: 3****Objectives:**

This course is designed to familiarize the postgraduate student to the tradition of drama in English literature in the Elizabethan age. Since Western drama takes its origin from the classical Greek play, the course will necessarily begin from the latter component. This means both a study of the relevant portions of Aristotle's *Poetics*, as well as the reading of one Greek tragedy. The nature of the differences between the English play and its Greek precedent will be next taken into account.

This of course will be followed by a detailed analysis of the texts prescribed. The accent will not be on the literal understanding of the text, but on its context in terms of its genre, its style, its structure, its themes and its specific place in the dramatic tradition of its period. As such representative texts of the period have been selected. Standard editions must be used in class by the students. As there is an exclusive paper on Shakespeare, only one representative text has been recommended for this paper.

**Prescribed Texts:****Unit I**Treatise on DramaAristotle: *Poetics*Greek Model TextSophocles: *Oedipus Rex***Unit II**Christopher Marlowe: *Dr. Faustus***Unit III**William Shakespeare: *Macbeth***Unit IV**Thomas Dekker: *The Shoemaker's Holiday*Thomas Kyd: *The Spanish Tragedy***Unit V**John Webster: *The Duchess of Malfi*Ben Jonson: *The Alchemist*

**Reference Books:**

Beadle, Richard, ed.. The Cambridge Companion to Medieval English Theatre. Cambridge: Cambridge University Press, 1994.

Bradley, AC Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth, London: Macmillan, 1905.

Bloom, Harold, Shakespeare: The Invention of the Human, New York: Reerhead, 1998.

Chambers, E.K.. The Elizabethan Stage. Oxford: Clarendon Press, 1951. 4 vols.

Hartnoll, Phyllis. A Concise History of the Theatre. Rev. ed. London: Thames and Hudson, 1985.

Wells, Stanely (ed.) The Cambridge Companion to Shakespeare Studies (Cambridge: Cambridge University Press, 2000).

Leech, Clifford (ed.) Marlowe: A Collection of Critical Essays (New Jersey: Prentice Hall, 1964).

Levin, Harry. The Overreacher: A Study of Christopher Marlowe (London: Faber & Faber, 1953).

Lukas, Erne. Beyond the Spanish Tragedy: A Study of the Works of Thomas Kyd, Manchester University Press 2002

Boulton, Marjorie. The Anatomy of Drama. Routledge & Kegan Paul Ltd. London. 1960. Print.

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## ENGL 404: AUGUSTAN AND EIGHTEENTH-CENTURY LITERATURE

### Objectives:

This course aims at an intensive study of some of the master pieces of Augustan Literature. This selection will be also beneficial to those students aspiring for SLET/JRF examinations where Augustan Literature forms a major part of the syllabus. An attempt has been made to include the indescribably complex variations of the satiric spirit in Addison, Johnson, Swift, Dryden and Pope who are the masters of “our excellent and indispensable eighteenth century” spirit.

### Syllabus

#### Unit 1

Poetry: Detailed Study

Pope: *An Essay on Criticism*

Dryden: *Mac Flecknoe*

#### Unit 2

From *The Norton Anthology of Poetry* (Third Edition)

Thomas Gray:

1. “Elegy Written in a Country Churchyard”
2. “Ode (On the Death of a Favorite Cat)”

William Collins:

1. “Ode Written in the Beginning of the year 1746”
2. “Ode to Evening”

William Blake:

1. “The Garden of Love”
2. “A Poison Tree”

#### Unit 3

Johnson: Preface to Shakespeare

#### Unit 4

Addison and Steele: *Coverley Papers from the Spectator*, Ed. By Deighton (Macmillan)

Swift: *Gulliver’s Travels Part IV*

Fieldings: *Joseph Andrews*

#### Unit 5

Goldsmith: *She Stoops to Conquer*

Congreve: *The Way of the World*

### Bibliography:

#### General history

- Rogers, Pat *The Augustan Vision* (London: Methuen, 1974) [ISBN 0416709702](#) (pbk.) An overview of the literary milieu, major authors, and literary forms.



### Literary criticism

- Nokes, David *Raillery and Rage: a Study of Eighteenth-Century Satire* (Brighton: Harvester, 1987) [ISBN 9780710812315](#). A detailed exploration of one of the period's most important literary forms.
- [Watt, Ian](#) *The Rise of the Novel* (London: Pimlico, 2000) [ISBN 9780712664271](#). A major scholarly work, examining the socio-economic conditions that gave rise to the Augustan novel form.

### Anthologies

- Price, Martin (ed.) *The Oxford Anthology of English Literature: Restoration and Eighteenth Century* (London: Oxford University Press, 1973) [ISBN 0-19-501614-9](#) (pbk.) 4,500 pages of Restoration and Augustan literature. Major works like Pope's *An Essay on Criticism* and Swift's *A Tale of a Tub* are merely excerpted. Annotated with a bibliography.
- Greenblatt, Stephen; Lipking, Lawrence and James Noggle (eds.) *The Norton Anthology of English Literature, Volume C: The Restoration and the Eighteenth Century* (New York: W. W. Norton and Co., 2006) [ISBN 0393927199](#) (pbk.) Offers a more comprehensive selection than the Oxford Anthology, and likewise annotated with a bibliography.

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## ENGL 405: ROMANTIC AND VICTORIAN POETRY

Credits: 3

### Objectives:

The aim of the course is to develop a critical knowledge of the major literary innovations and cultural issues of the period 1780-1830 through an exploration of writings characterized by the term ‘Romanticism’ as well as note the development of Victorian sensibility during 1830-1901. The study would focus on renowned poets of the times enabling discussions of the way the idea of ‘Romantic’ and ‘Victorian’ has been addressed in recent criticism such as-  
Exploration of the traits of Romanticism and Victorianism in English literature with emphasis on concepts of self, imagination, and the unconscious. Consideration of various developments, namely historical, social, philosophical, and political contexts which informed romanticism. Introduction of poetic forms, and the different movements Evaluation of the impact of Romanticism and Victorianism on the development of English literature, with emphasis on development of literary form and literary modes of expression. An understanding of concepts of gender and women during these periods.

### Unit I

#### I. Introduction to Romanticism and Victorianism

- Traits of Romanticism- Revolutionary optimism/ Individual and Spiritual Freedom/Self/Imagination/Nature
- Traits of Victorianism-Reactionary/Social anomalies and injustice/ Industrialization/ Realism/ Individual transformation
- Literary Writers/Critics/

### Unit II

William Blake: “Lamb” and “Tyger”

William Wordsworth: “Tintern Abbey”

Coleridge: “The Rime of the Ancient Mariner”

Shelley: “Ode to the West Wind”

Keats: “Ode to the Nightingale” and “Ode on a Grecian Urn”

### Unit III

Tennyson: “Ulysses” and “Tithonus”

Mathew Arnold: “Scholar Gypsy” & “Dover Beach”

Browning: “My Last Duchess”

### Unit IV

D.G.Rossetti: “The Blessed Damozel”

G. M. Hopkins: “The Windhover”

**Unit V**

Elizabeth Barret Browning: “How Do I love Thee?”

Christina Rossetti: “After Death”

Amy Levy: “The Two Terrors”

**References:**

Cronin, Richard & et al Ed. A Companion to Victorian Poetry USA. Blackwell Publishers Ltd, 2002.

Charles, Mahoney. Ed. Companion to Romantic Poetry. USA. Blackwell Publishers, 2011.

Chandler, James & N. McLane, Maureen. Ed. Cambridge Companion to British Romantic Poetry. UK. Cambridge University Press, 2008.

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## **SEMESTER II COURSES**

### **ENGL 411: SHAKESPEARE**

Many consider William Shakespeare the greatest dramatist—even the greatest writer—of all time. His impact on Western culture and language is unmistakable. But if Shakespeare’s plays and sonnets are the monuments of a remarkable genius, they are also the monuments of a remarkable age.

#### **Objectives:**

The course attempts a thorough study of the Elizabethan theatre, language, and culture—the world in which Shakespeare lived and breathed. It will make a close reading of a number of Shakespeare’s most acclaimed plays. An attempt has been made to include a study of his poetry. By the end of this course, students would develop a strong understanding of Shakespeare’s works—their style, their linguistic accomplishments, their hallmarks—as well as a working knowledge of the Elizabethan Period in which he wrote.

#### **Learning Outcomes**

Upon successful completion of this course, the student will be able to:

- Identify, compare, and contrast the major dramas and poems produced by William Shakespeare.
- Describe Elizabethan England in social and historical context.
- List the major figures who likely shaped the work of Shakespeare.
- Explain the origins of Shakespearean drama in Greek theater.
- Define a variety of Shakespearean dramatic forms, including Shakespearean tragedy, history, and comedy plays.
- Identify and describe the major themes of Shakespearean tragedy, comedy, and history plays.
- Explain the roots of the Shakespearean sonnet in earlier sonnet traditions.

#### **UNIT 1**

1. Hamlet
2. King Lear

#### **UNIT 2**

3. Macbeth
4. Richard III

#### **UNIT 3**

5. A Midsummer Night’s Dream

6. As You Like it

**UNIT 4**

7. Sonnets (A select Study)

**UNIT 5**

Greenblatt, Stephen et al.: 2007, *The Norton Shakespeare*, Norton, New York,  
Kermode, Frank: 2006, *Shakespeare's Language*, Oxford University Press, Oxford,

**Bibliography:**

- Barker, Deborah E. and Ivo Kamps, eds.: 1995, *Shakespeare and Gender: A History*, Verso, London,  
Bloom, H.: 1999, *Shakespeare: The Invention of the Human*, New York,  
Bradley, A. C.: 1992, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*, 3rd, London,  
Dusinberre, J.: 1996, *Shakespeare and the Nature of Women*, Macmillan, London.  
John Dover Wilson, *The Fortunes of Falstaff*, Macmillan, 1943  
Leggatt, Alexander, ed.: 2006, *The Cambridge Companion to Shakespearean Comedy*, Cambridge UP, Cambridge  
McEachern, Claire: 2002, *The Cambridge Companion to Shakespearean Tragedy*, Cambridge UP, Cambridge  
Jackson, Russell, ed.: 2000, *The Cambridge Companion to Shakespeare on Film*, Cambridge UP, Cambridge  
Wilson Knight, *The Wheel of Fire*, London, Routledge, 2001

**ENGL 412: NINETEENTH CENTURY BRITISH FICTION**

Credits: 3

**Course Description:** Study of Major British Fiction of the Nineteenth Century. This is a course exploring the literature written between 1815 and 1930. It will introduce you to the texts that reflect a range of historical, cultural and aesthetic values. The course also reflects on the aspects of instruction, entertainment, society, class and gender as perceived in nineteenth century England. The outcome of the course is to initiate critical thinking on the following topics:

1. The development of fiction in England from the close of the eighteenth century.
2. The relationship between fiction and popular taste especially during the Victorian period
3. The relevant social and political contexts.
4. Evaluation of various constructions of identity, such as age, sexuality, class and region.

**Course Objectives:** The aim of the course is:

- to foster historical perspective, especially on how nineteenth century writers viewed their own time
- to comprehend the wide stylistic variety in the nineteenth century fiction
- to develop an understanding of the main issues which preoccupied nineteenth century writers, and the general context in which these ideas were considered
- to increase analytical skills through the writing of course assignments and classroom presentations; and
- to make further explorations of the era and its imaginative literature.

**Syllabus:**

**UNIT 1: Introduction: The Novel and its Strategies:**

Introduction to the English Novel and themes

Review of the different sub-genres of the novel.

Brief introduction to different writers such as Richardson, Thackeray and so on

**UNIT 2: Novel and Society:**

Jane Austen (1775-1817) — *Pride and Prejudice*

Charles Dickens (1812-70)—*Great Expectations*

**UNIT 3: Novel and Women:**

Emily Bronte (1818-48)—*Wuthering Heights*

Charlotte Bronte (1816-54)—*Jane Eyre*

**UNIT 4: Novel and Tragedy:**

Thomas Hardy (1840-1928) — *Return of the Native*

George Eliot (1819 – 1880) – *Mill on the Floss*

**UNIT 5: Novel and Mystery:**

Wilkie Collins (1824 –1889) *Woman in White*

Arthur Conan Doyle (1859 –1930) *Sign of Four*

**Further Reading and References:**

- Ann Cvetkovich, *Mixed Feelings: Feminism, Mass Culture, And Victorian Sensationalism* 1993
- Avrom Fleishman, *The English Historical Novel* 1971
- Carol L. Bernstein, *The Celebration of Scandal: Toward the Sublime in Victorian Urban Fiction* 1991
- Christina Crosby, *The Ends of History: Victorians and "the Woman Question"* 1991
- Christine van Boheemen, *The Novel as Family Romance: Language, Gender, and Authority from Fielding to Joyce* 1987
- Julia Prewitt Brown, *A Reader's Guide to the Nineteenth Century English Novel* 1986
- Christopher Craft, *Another Kind Of Love: Male Homosexual Desire In English Discourse, 1850-1920* 1994
- Dennis W. Allen, *Sexuality in Victorian Fiction* 1993
- Elizabeth Ermarth, *Realism and Consensus in the English Novel* 1983
- F. R. Leavis, *The Great Tradition* 1948
- Franco Moretti, *Signs Taken for Wonders; The Way of the World: The Bildungsroman in European Culture.* 2000
- Geoffrey Tillotson, *A View of Victorian Literature* 1978
- Georg Lukacs, *The Historical Novel; The Theory of the Novel*
- Gillian Beer, *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth-Century Fiction* 1983
- Ian Baucom, *Out of Place: Englishness, Empire, and the Locations of Identity* Princeton: Princeton UP, 1999
- Ian Duncan, *Modern Romance and Transformations of the Novel: The Gothic, Scott, Dickens* 1992
- Ian Watt ed.), *The Victorian Novel: Modern Essays in Criticism* 1971
- Joseph Wiesenfarth, *Gothic Manners and the Classic English Novel* 1988
- J. E. Baker, *The Novel and the Oxford Movement* 1932
- Jay Clayton, *Romantic Vision and the Novel* Cambridge: Cambridge UP, 1987
- John Kucich, *Repression in Victorian Fiction: Charlotte Brontë, George Eliot, and Charles Dickens* 1987
- John Sutherland, *Victorian Fiction: Writers, Publishers, Readers* 1995

- John Sutherland, *Victorian Novelists and Publishers* 1976 □ John Sutherland, *The Stanford Companion to Victorian Fiction* 1989
- Julian Wolfreys, *Being English: Narratives, Idioms, and Performances of National Identity from Coleridge to Trollope* 1994
- Kathleen Tillotson, *Novels of the Eighteen-Forties* 1954
- Katie Trumpener, *Bardic Nationalism: the Romantic Novel and the British Empire*
- Louis Cazamian, *The Social Novel in England, 1830-50: Dickens, Disraeli, Mrs. Gaskell, Kingsley*, trans. Martin Fido 1903
- Merryn Williams, *Women in the English Novel, 1800-1900* 1984
- Michal Peled Ginsburg, *Economies of Change: Form and Transformation in the Nineteenth-Century Novel* 1996
- Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the British Novel*
- Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* 1987
- Nina Auerbach, *Communities of Women: An Idea In Fiction* 1978
- Patricia Beer, *Reader, I Married Him: A Study of the Women Characters of Jane Austen, Charlotte Brontë, Elizabeth Gaskell and George Eliot* 1974
- Patricia Stubbs, *Women and Fiction: Feminism and the Novel, 1800-1920* 1981
- Raymond Williams, *Culture and Society, 1780-1950* 1958
- Raymond Williams, *The Country and the City; Culture and Society, 1780* 1950
- Richard Barickman, Susan MacDonald, and Myra Stark, *Corrupt Relations: Dickens, Thackeray, Trollope, Collins and the Victorian Sexual System* 1982
- Robert Kiely, *Reverse Tradition: Postmodern Fictions and the Nineteenth-*
- Robert Lee Wolff, *Gains and Losses: Novels of Faith and Doubt in Victorian England* 1977
- Robin Gilmour, *The Novel in the Victorian Age* 1986
- Ruth B. Yeazell, *Fictions of Modesty: Women and Courtship in the English Novel* (1991)
- Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* 1979
- Robin Gilmour, *The Idea of the Gentleman in the Victorian Novel* 1981
- Tess Cosslett, *Woman To Woman: Female Friendship in Victorian Fiction* 1988

#### Web References:

- <http://www.vanderbilt.edu/AnS/english/Clayton/231bib.htm>
- [http://www.sjsu.edu/faculty/harris/19CBritNov\\_Links.htm](http://www.sjsu.edu/faculty/harris/19CBritNov_Links.htm)
- [Jane Austen Information Page](#) Indispensable resource. Numerous other sites devoted to Austen are available from this page. Maintained by Henry Churchill.)
- [Victorian Web Sites](#) The most comprehensive list of web sites on Victorian literature. Maintained by Mitsuharu Matsuoka, Nagoya University, Japan.)



- [Voice of the Shuttle: Victorian](#) The model for all academic resource pages--rigorous conceptual organization of links. Maintained by Alan Liu, University of California, Santa Barbara.)
- [Victorian Web](#) Elegant web-based hypertext on Victorian literature and culture, covering topics such as Social Context, Economics, Science, Technology, Politics, Literature, and the Visual Arts. Maintained by George P. Landow, Brown University.)
- [Literary Resources - Victorian British](#) Easy-to-use list of Victorian web sites. Maintained by Jack Lynch, Rutgers University, Newark.)
- [Victoria Research Web](#) Web site for the VICTORIA listserve; contains search engine for the VICTORIA list archive and other valuable resources. Maintained by Patrick Leary, Indiana University, Dept. of History.)
- [New Books in Nineteenth-Century British Studies](#) " This site offers complete publication information for scholarly works on the British Romantic and Victorian periods. Here you can find authors, titles, publishers, prices, ISBN numbers and publishers' descriptions for new and forthcoming critical works, anthologies, and critical editions of nineteenth-century British materials. In addition, original reviews are available for selected works." Maintained by Kirsten L. Parkinson, University of Southern California.)
- [LITIR Database on Victorian Studies](#) Bibliography of current and forthcoming books and articles on the period. Maintained by Brahma Chaudhuri, University of Alberta.)
- [The Modern English Collection](#) Part of the Electronic Text Center--one of the largest and most scholarly archives of E-texts on the web. Maintained by Jerome McGann, University of Virginia.)
- [British Poetry 1780-1910](#) Part of the Electronic Text Center.)
- [Victorian Women Writers Project](#) Scholarly transcriptions of numerous hard-to-find texts. Maintained by Perry Willett, Indiana University.)

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## ENGL 413: TWENTIETH CENTURY BRITISH POETRY

Credits: 3

### Objectives

1. To expose students to major 20<sup>th</sup> century British poets and their texts
2. To develop the aesthetic and critical skills of the learners by facilitating them to understand, appreciate and analyse these poems.
3. To make learners comprehend the major trends and movements in 20<sup>th</sup> century literature, which influenced and shaped the poetry of that period.
4. To interpret the poems based on various theoretical tools.

### Learning Outcome

At the end of the course, the students are expected to gain a thorough knowledge of 20<sup>th</sup> century British Poetry, its influences, trends and themes. They will be able to appreciate these poems based on its thematic, stylistic and philosophical aspects and also interpret these texts from different theoretical perspectives.

### Unit I

**Introduction:** A comprehensive introduction to 20<sup>th</sup> Century British Poetry which includes the historical and cultural background, literary and critical terms closely related to the poetry of this period, major poets, trends and themes.

### Poetry during the Transition Period

1. Thomas Hardy - "After a Journey"
2. Walter de la Mare - "The Listeners"
3. Edward Thomas - "The Sign-Post"

### Unit II: World War Poetry

4. Wilfred Owen - "Futility"
5. Rupert Brooke - "The Soldier"
6. Edith Sitwell - "Still Falls the Rain"

### Unit III: Modernism in Poetry

7. W.B. Yeats - "Easter 1916"
8. T.S. Eliot - "The Hollow Men"
9. D.H. Lawrence - "Bavarian Gentians"

**Unit IV: Poets of the ‘Left Wing’ and ‘The Movement’**

- 10. Stephen Spender - “The Landscape near an Aerodrome”
- 11. W.H. Auden - “Miss Gee”
- 12. C. Day Lewis - “O Dreams, O Destinations”
- 13. Philip Larkin - “At Grass”
- 14. Thom Gunn - “Considering the Snail”
- 15. D.J. Enright - “The Rebel”

**Unit V: Independent Voices and The Experimental Phase**

- 16. Ted Hughes - “Hawk in the Rain”
- 17. Seamus Heaney - “The Otter”
- 18. Stevie Smith - “I Do Not Speak”
- 19. Elizabeth Jennings - “Accepted”
- 20. Adrian Mitchell - “A Poem for Space: Human Beings”
- 21. Tom Leonard - “100 Differences Between Poetry and Prose”

**Reading List**

- Atridge, Derek. *The Rhythm of English Poetry*. London: Longman, 1993.
- Corcoran, Neil. *English Poetry since 1940*. London: Longman, 1993.
- Day, Gray & Briam Docherty, eds. *British Poetry from the 1950s to the 1990s: Politics and Art*. London: Macmillan, 1996.
- Gregson, Ian. *Contemporary Poetry and Postmodernism*. London: Macmillan, 1996.
- Heaney, Seamus. *The Redress of Poetry*. London: Faber and Faber, 1995.
- Hulse, Michael, David Kennedy & David Morley, eds *The New Poetry*, Newcastle Upon-Tyne: Bloodaxe, 1993.
- Kennedy, David. *New Relations: The Refashioning of British Poetry 1980-94*. Bridgend: Seren, 1996.
- Ricks, Christopher. *The Force of Poetry*. Oxford: Oxford UP, 1984.
- Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. London: Routledge, 1999.
- Perkins, David. *A History of Modern Poetry England*. Harvard University Press, 1987.
- Shires, M. Linda. *British Poetry of the Second World War*. London: Macmillan, 1985.
- Jeffries, Lesley. *The Language of Twentieth-Century Poetry*. London: Macmillan, 1993.
- Morrison, Blake. *English Poetry and Fiction of the 1950s*. London: Oxford University Press, 1980.
- King, P.R. *Nine Contemporary Poets: A Critical Introduction*. London: Methuen & C. Ltd, 1979.

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**ENGL 414: INTRODUCTION TO LINGUISTICS****Credits: 03****Objectives of the Course:**

The course is introductory in nature and intends to familiarize students with some of the fundamental concepts in Linguistics. Linguistics which is a scientific study of language looks at the formal properties of language and the ways in which they are studied by Linguists. The course also seeks to acquaint students with the major components of linguistic analysis: phonetics (sounds of language), phonology (sound patterns), morphology (word structure), syntax (sentence structure), and semantics (meaning), as well as some areas on the interfaces.

**Objectives and learning outcomes of the Course**

By the end of the course, the students will:

- be able to develop an understanding about the structural and functional aspects of language
- have a good understanding of the basic concepts in the six core areas of linguistics, pragmatics, semantics, syntax, morphology, phonetics, and phonology and the interaction between them.
- be aware of the extent and limit of variation between languages and of some of the principles governing it.
- develop a critical and analytical base for understanding how and why language varies across speakers, cultures, geography and over time,
- develop the ability to appreciate literary texts better with your sound knowledge of linguistics

**COURSE CONTENT****UNIT I: THE FUNDAMENTALS OF LANGUAGE & LINGUISTICS**

Definition of Language; Origin of Language; Language and communication; Design features of Language; Structural levels of Language; Language Variation and Change; Language and Linguistics; Synchronic and Diachronic approach in linguistics; Linguistic Units and their distribution; Some important concepts: Contrast and Complementation, Langue and Parole, Syntagmatic and Paradigmatic relation, Competence and Performance, etc; Writing system etc.

## **UNIT II: PHONETICS & PHONOLOGY**

Air stream mechanisms, Organs of Speech, Classification and Description of Speech Sounds, what is Phonology? The Phoneme, Minimal Pairs, Allophones, Free Variation, Distribution, Supra-segmental features, Word Stress, Sentence Stress, Pitch and Intonation.

## **UNIT III: MORPHOLOGY**

Morph, Allomorph, Morpheme and word. Morpheme as a meaningful unit and as a grammatical unit. Types of morphs, Sandhi, Word formation processes; Inflection, Derivation, Compound formation, Reduplication etc., Grammatical Categories and Parts of Speech.

## **UNIT IV: SYNTAX & SEMANTICS**

Sentence structure – nature of linguistic knowledge; Competence and Performance. Syntactic Categories – Lexical and Phrasal. Phrase markers and tree diagrams. Generative Grammar and adequacies of grammar. Definition of Semantics, Some Terms and distinctions in Semantics Theories of Semantics,

## **UNIT V: A STUDY OF LANGUAGE VARIATION**

Introduction, Diachronic Variations in Language, Synchronic Variations,

## **READING LIST**

Adrian Akmajian, Richard A. Demers, Ann K. Farmer, and Robert M. Harnish. 6 edition (2015) Linguistics: An Introduction to Language and Communication Prentice Hall India Learning Private Limited

Balasubramanian T.2013. A Textbook of English Phonetics for Indian Students *2nd Edition*. Laxmi Publications

Bauer, L. 2007. The linguistics student's handbook. Edinburgh: Edinburgh University Press.

Bhaskararao, Peri. 1977. Practical Phonetics. Pune: Deccan College.

Burridge, Kate and Tonya N. Stebbins. 2016. For the Love of Language: An Introduction to Linguistics. Cambridge University Press

Crystal, David.2006. How language works. Penguin Books

Verma, S.K., and N. Krishnaswamy. 1993. Introduction to Modern Linguistics. Delhi: Oxford University Press

Yule, G. 1987. The Study of Language Cambridge: Cambridge University Press.

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**ENGL: 415: THEORY OF COMPARATIVE LITERATURE**

**Credits- 3**

Objective of the course: The task inculcating a comparative awareness in the minds of the participants to realize its cultural significance in the globe as well as multilingual states like India is central to the goal of this course. The first part of the course will acquaint the participants with the major issues in various theories of Comparative literature as detailed in 2.0. And the second part will deal with the methodological problems in the practice of Comparative literature imparting training by way of seminars and assignments.

**Unit I**

Introduction: An Overview

Comparative literature: Definition and Scope

French and American Schools

European and American Schools

**Unit II**

National literature, General literature, World literature etc

New Comparative literature-Crisis

Reception, Influence,

Analogy

Modes and Conventions

Doxologie/mesologie/Crenologie

**Unit III**

Genres

Thematology

Epoch, Period, Movements

Universal themes, Thematological Concepts and Typology

Epoch, Period, Movements

**Unit IV**

Literature and Psychology/Sociology

Mutual Illumination of the Arts

Music/Fine arts/Sculpture

**Unit V**

New Comparative literature-Crisis

Comparative Methodology-Practice

## **Seminars and Assignments**

### **References:**

Bassnet, Susan. *Comparative Literature: A Critical Introduction*. New Jersey. Wiley Blackwell, 1993

Guillen, Claudio. *The challenge of Comparative Literature*. USA. Harvard University Press, 1993.

Prawar, SS. *Comparative Literary Studies: An Introduction*. London. Gerald Duckworth & Co Ltd, 1973

Spivak, Gayatri Chakravorty. *Death of a Discipline*. New York. Columbia University Press, 2005.

Stalknett NP et al. Editors. *Comparative Literature*. Carbondolle. 1951.

Weisstein, Ulrich. *Comparative Literature and Literary Theory*. Bloomington. Indiana University Press, 1974.

Wellek, Rene & Warren, Austin. *Theory of Literature*. Harmondsworth. 1963.

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## SEMESTER III COURSES

### ENGL 501: AMERICAN POETRY

**Credits: 3**

**Course Description:** This course will be an introduction as well as an evaluation of poetry that emerged in the United States. The course will attempt to view how poetry has evolved from the 19<sup>th</sup> century onwards. The course will cover besides a fairly extended background of American literary forms and techniques, a wide variety of poetry from various theoretical backgrounds such as modernism and new criticism to varied ethnic voices such as Native American, African American and so on.

**Course Objective:** The aim of the course is as follows:

- To provide an overview of the social and literary background of United States
- To enrich your awareness of how US poetry may be reflecting nationalism
- To increase your fluency in the critical vocabulary
- To know how to close-read a poem, developing an independent, well-reasoned interpretation
- To develop your tools of analysis and research.

#### **Syllabus:**

#### **UNIT 1: INTRODUCTION TO AMERICAN LITERATURE:**

Overview of early literary beginnings

Mapping the trends that influenced Poetry: Puritanism, Transcendentalism, Romanticism, Modernism and Avant Garde

Briefing of concepts by influential thinkers.

#### **UNIT 2: THE 19<sup>th</sup> C and EARLY MODERNISM**

Walt Whitman (1819-1992)

“One’s Self I sing”

“I Hear America Singing”

“Crossing Brooklyn Ferry”/“Out of the Cradle Endlessly Rocking”

Emily Dickinson (1830-1886)

“Success is Counted Sweetest”

“I taste a Liquor Never Brewed”

“The Soul selects her own majesty”

“A bird came down the walk”



“Because I could not stop for death

Robert Frost, (1874-1963)

“Stopping by Woods”

“Design”

Wallace Stevens (1879-1955):

“Anecdote of the Jar”

“The Emperor of Ice-cream

William Carlos Williams (1883-1963)

“The yachts/The Red Wheelbarrow”

### **UNIT 3: LATER MODERNISM**

Ezra Pound: (1885-1972):

“Canto 1”

“In a Station of the Metro”

T.S. Elot (1888-1965):

*The Wasteland*

E.E. Cummings (1894-1962):

“My Sweet Old Etcetra”

Theodore Roethke: (1908 –1963)

“My Papa’s waltz”

Sylvia Plath (1932-1963):

“Mirror”

Robert Lowell (1917-1977)

“Skunk Hour”

Elizabeth Bishop (1911-1979)

“One Art/The Armadillo”

### **UNIT 4: BLACK MOUNTAIN, NEW CRITICISM & AVANT-GARDE POETRY**

Charles Olson (1910-1970): “The Songs of Maximus”

Robert Creeley: (1926-2005)

“I Know a man”

“The Crisis”

John Crowe Ransom (1888-1974):

“Bells for John Whiteside's Daughter”

Robert Penn Warren (1905-1989):

“Evening Hawk”

Allen Ginsberg: (1926-1997)

“America”

Adrienne Rich (1929-):

“Aunt Jennifer’s Tigers”

**UNIT 5: ETHNIC VOICES:**

Claude McKay (1889-1948):

“America”

“The Negro’s Tragedy”

Langston Hughes (1902-1967):

“Dream Deferred”

“I too sing America”

“Let America Be America Again”

Amiri Baraka (1934-):

“Somebody Blew Up America”

“Preface to a Twenty Volume Suicide Note”

Gwendolyn Brooks (1917-):

“A Sunset of the City”

Sherman Alexie (1966-)

“Evolution”

“How to Write the Great American Indian Novel”

Angel Island Poetry:

[http://www.cetel.org/angel\\_poetry.html](http://www.cetel.org/angel_poetry.html)

Jimmy Santiago Baca (1952-)

“Tire Shop”

Marilyn Chin (1955-)

“The Survivor”

Martin Espada (1957-)

“Coca Cola and Coco Frio”

Lawson FusonImada (1938-)

“Eatin with Sticks”

**Further Reading and References:**

Alex Preminger. *The New Princeton of Poetry and Poetics*. 2006

Christopher MacGowan. *Twentieth-century American Poetry* 2004

David Lehman: *The Last Avant Garde: The Making of the New York School of Poets*. 1998

David Perkins: *A History of Modern Poetry: Modernism and After*. 1987.

Edward Brunner: *Cold War Poetry*. 2001

Eric Haralson: *Reading the Middle Generation Anew: Culture, Community, and Form in Twentieth-Century American Poetry*. 2006

Helen Vendler: *Soul Says: On Recent Poetry*.1995

Jeffrey Gray. Ed. *The Greenwood encyclopedia of American poets and poetry*. 5 vols. 2006

Jennifer Ashton, ed: *The Cambridge Companion to American Poetry Since 1945*. 2013

Lynn Keller: *Re-Making It New: Contemporary American Poetry and the Modernist Tradition*. 1987

Robert von Hallberg: *American Poetry and Culture, 1945 -1980*. 1985

## ENGL 502: MODERN BRITISH FICTION

CREDITS: 3

### Objective.

1. To familiarize students with the numerous and diverse ideas and practices prevalent in literary modernism.
2. To expose students to some of the most representative British novels of the modern movement.
3. To provide interpretative tools and strategies to understand these works.

### Learning Outcome

At the end of the course, the students are expected to

1. Comprehend the key concepts and trends in modernist movement.
2. Interpret the texts chosen for study based on various theoretical concepts.
3. Analyse how the texts represent the philosophy and world view prevalent during the modern period in terms of themes and techniques and understand how these works bring a revolutionary change in literary history

### Background Study

Malcolm Bradbury et al – “The Name and Nature of Modernism”

John Fletcher – “The Introverted Novel”

Virginia Woolf – “Modern Fiction”

Joseph Frank – “The Spatial Form in Modern Literature”

### Unit I: Sophistication in Narrative Technique

Joseph Conrad – *Lord Jim* (1900)

### Unit II: Influence of Freudian Theories

D.H.Lawrence – *Sons and Lovers* (1915)

### Unit III: Self Vs Society

James Joyce – *A Portrait of the Artist as a Young Man* (1916)

### Unit IV: Feminist Voices

Virginia Woolf – *Mrs Dalloway* (1925)

### Unit V: Antimodernist Trend

Graham Greene – *The Heart of the Matter* (1948)

William Golding – *Lord of the Flies* (1954)

**Reading List**

Alter, Robert. "The Modernist Revival of Self-Conscious Novel"

Schorer, Mark. "Technique as Discovery"

Lodge, David. "Modernism, Antimodernism and Postmodernism"

Trilling, Lionell. "On the Modern Element in Modern Literature"

Connolly, Cyril. *The Modern Movement: One Hundred Key Books from England, France, and America, 1880-1950*. London: 1965.

Kolocotroni, Vassiliki et al. eds. *Modernism: An Anthology of Sources and Documents*.  
Edinburg: Edinburg Univ. Press, 1998.

Bloomfield, Morton W. ed. *The Interpretation of Narrative: Theory and Practice*. Cambridge,  
1970.

Edel, Leon. *The Psychological Novel*. New York, 1955.

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## ENGL 503 - POSTCOLONIAL LITERATURES

Credits: 3

**Vision of the Course:** When the Third World countries gained independence from the British imperialism, they found that their national, cultural and individual identities had undergone a radical change since colonization. It is in this context that postcolonial literature came up as the voice of the “Empire that writes back” to its erstwhile colonisers. This course aims to give some understanding of the issues and themes in Postcolonial literature and will familiarize the students with the literary concepts of postcolonialism. This course also intends to introduce the historical context, the literary productions and the critical reception of postcolonial works. Probable duration of each unit is given as a guideline.

### UNIT I - INTRODUCTION TO POSTCOLONIAL LITERATURES

1. Colonialism, imperialism, neo colonialism, anti- colonialism
2. Settler colonisation, Internal colonisation, Decolonisation
3. Postcolonialism - Using/Reading the word with and without the hyphen
4. Changing Critical Perspectives - Commonwealth literature, New literatures & Postcolonial literatures

### UNIT II - KEY CONCEPTS AND TERMS IN THE FIELD

1. Discourse, Discourse analysis and Discursive reading; Canon
2. Panopticon, Michel Foucault
3. Euro-centric Ideology
4. White man's burden
5. Edward Said and Orientalism; Orient, Orientalist
6. Manichean binary
7. Homi Bhabha and Mimicry
8. Biculturalism, Multiculturalism vs 9. Cultural Essentialism/ Cultural Fundamentalism
10. Subaltern Studies
11. Appropriation & Abrogation of language
12. Reading against the grain
13. White Studies

### UNIT III - ESSAYS - *You can find these essays on the web.*

1. 'Minute on Indian Education' - Thomas Macaulay - In full
2. 'Three Women's Texts and a Critique of Imperialism' - Gayatri Spivak - Abridged
3. 'An Image of Africa: Racism in Conrad's Heart of Darkness' - Chinua Achebe - In full
4. 'The Race for Theory' - Barbara Christian

UNIT IV- FICTION -

1. *Wide Sargasso Sea*—Jean Rhys
2. *Karukku*—Bama
3. *Jack Maggs*—Peter Carey (extended reading)

UNIT V- POEMS - (Extended Reading)

- ‘Stone Hammer Poem’ - Robert Kroetsch  
‘Negus’ - Edward Kamau Brathwaite  
‘Imperial’ - A. R. D. Fairburn  
‘Colonisation in Reverse’ - Louise Bennett

References:

- Postcolonial Discourses*, Gregory Castle. Oxford: Blackwell, 2001.  
*The Postcolonial Studies Reader*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin, eds. London: Routledge, 1995.  
*Postcolonial Studies: The Key Concepts*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin. London: Routledge, 2000.  
*Subaltern Studies Reader, 1986-1995* A. Ranajit Guha. Minneapolis, MN: U of Minnesota P, 1997.  
*Introduction to Post-Colonial Theory*. Peter Childs and Patrick Williams, Eds. New York: Prentice-Hall, 1997.  
*New National and Post-Colonial Literatures: An Introduction*, Bruce King. New York: Clarendon P, 1996.

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**ENGL 504: LITERARY THEORY**

Credits: 3

**Course Outline and Objective:**

This is an introductory course mapping the history and principles of literary criticism, from early period to present. As a survey course, it moves quickly across the centuries and among different cultures, from ancient Greece and Rome through Romantic period in England to modern Europe and the United States. The course is an attempt to provide a foundation, to comprehend the philosophy of various modes of thinking within the humanities and specially the discipline of English literature. The major objective of this course is to introduce the students to the key texts, figures and ideas in the field of literary theory from the classical to modern times.

**Unit 1: Classical Criticism:**

Aristotle, from *Poetics* how drama works—an early analysis  
 Horace, from *Ars Poetica* (119-133); How to Be a Good Poet  
 Plato, from *The Republic* and *Phaedrus* the first attack on poetry and defense of censorship

**Unit II: Early Criticism:**

John Dryden: “An Essay on Dramatic Poesy”  
 Matthew Arnold: “The Study of Poetry”  
 Northrop Frye: “Criticism, Visible and Invisible”  
 P.B. Shelley: “A Defense of Poetry”  
 S.T. Coleridge: “Biographia Literaria” Chapter XIV  
 Wordsworth: “Poetry and Poetic Diction”

**Unit III: Modern Criticism**

Allen Tate: “Tension in Poetry”  
 Claude Levi Strauss: “Incest and Myth”  
 Mark Schorer: “From Technique as discovery”  
 T.S. Eliot: “Tradition and Individual talent”  
 Virginia Woolf: “Modern Fiction”  
 W K Wimsatt and Munroe Beardsley: “The Intentional Fallacy”

**Unit IV: Contemporary Criticism:**

Helen Gardner: “The Sceptre and the Torch”  
 Elaine Showalter: “Feminist Criticism in the Wilderness”  
 Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”

Stanley Fish: “Is There a Text in This Class?”

Paul de Man: “The Resistance to Theory”

Victor Shklovsky: “Art as Technique”

**Unit V: Postmodern Criticism:**

Jean-François Lyotard: “The Postmodern Condition”

Roland Barthes: “The Death of the Author” — Textual Analysis: Poe's 'Valdemar'.

Michel Foucault: “What is an Author?”

Frederic Jameson: “The Politics of Theory: Ideological Positions in the Postmodern Debate”.

Umberto Eco: “Casablanca: Cult Movies and Intertextual Collage”.

Stephen Greenblatt: “The Circulation of Social Energy”.

**Texts:**

David Lodge and Wood: *Modern Criticism and Theory: A Reader*. Routledge. 2017

S. Ramaswami and V. S. Sethuraman: *The English Critical Tradition, Vol I and II*. Macmillan India. 1980

**Further Reading and References:**

Julie Rikvin, Michael Ryan. *Literary Theory: An Anthology*. Wiley Blackwell. 2016

Lois Tyson. *Critical Theory Today*. Garland publishing. 1999

M.H. Abrams. *A Glossary of Literary Terms*. Cengage Learning India Private Limited; 11 edition.2015

Peter Barry. *Beginning Theory*. Viva Books.2017

Terry Eagleton: *Literary Theory: An Introduction*. Wiley. 1993

V. S. Sethuraman: *Contemporary Criticism: An Anthology*. Macmillan India Limited, 1989

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## ENGL 506: NON-FICTIONAL WRITINGS

Credits: 03

### Objectives of the Course

The course intends to familiarize the students to a variety and range of the non-fictional writings through a selection of representative sub-genres in nonfictional Prose in English and other languages from across different countries, times and types. It also seeks to enhance the understanding and appreciation of the prose style of these writers and the characteristics of the prose.

### Learning outcomes of the Course:

By the end of the course, the students will:

- be able to develop an understanding about the wide range and variety of the nonfictional writings such as memoirs, letters, travelogues, diaries, reflective essays.
- be in a position to identify the literary devices, techniques, and strategies of using prose as an effective mode of discourse
- be familiar with the individual style and mode of interpretation of the individual writers and make a comparative study of their style through their writings.
- be able to develop their ability to read texts critically and argumentatively.

### Course Content:

#### Unit I:

Francis Bacon: *Of Nature in Men*

M. Wollstonecraft: *A Vindication of the Rights of Women*

E. M. Forster - *What I Believe*

George Orwell: *Politics and the English Language*

#### Unit 2:

Jean Paul Sartre: *What is Writing?*

Friedrich Schiller: *On the Aesthetic Education of Man*

#### Unit 3:

Binodini Dasi: *My Story and Life as an Actress* (Selection)

Amitav Ghosh: *The Imam and The Indian*

#### Unit 4:

Nelson Mandela: *Freedom* (from *Long Walk to Freedom*)

Aung San Su Kyi: *Freedom from Fear*

**Unit 5:**

Munshi Premchand: *The Nature and Purpose of Literature*

A.K. Ramanujan: *Is There an Indian Way of Thinking?*

C. D. Narasimhaiah: *Towards the Formulation of a Common Poetic for Indian Literatures Today*

Amartya Sen: *The Argumentative Indian* (Selection)

**READING LIST:**

Aung, San S. K. *Freedom from Fear*. London: Viking, 2009. Print.

Cairncross, A S. *Eight Essayists*. London: Macmillan, 1939. Print.

Chaudhuri, Sukanta, ed. *Bacon's Essays – A Selection*. Delhi: MacMillan India Limited, 1977.

Dasi, Binodini, and Rimli Bhattacharya. *Binodini Amar Katha and Amar Abhinetri Jiban: My Story and My Life As an Actress*. New Delhi: Kali for Women, 1996. Print.

Forster, E M, and Nicolas Walter. *What I Believe: And Other Essays*. London: G.W. Foote & Co, 1999. Print.

Ghosh, Amitav. *The Imam and the Indian: Prose Pieces*. New Delhi: Ravi Dayal Publ. [u.a., 2008. Print.

Mandela, Nelson, Wyk C. Van, Paddy Bouma, and Nelson Mandela. *Long Walk to Freedom*. , 2014. Print.

Narasimhaiah, C D, and C N. Srinath. *A Common Poetic for Indian Literatures*. Mysore: Dhvanyaloka, 1984. Internet resource.

Orwell, George. *Politics and the English Language*. , 2013. Print.

Premchand, Munshi. "The Nature and Purpose of Literature." *Social Scientist*. 39 (2011): 82-86. Print.

Ramanujan, A K, Vinay Dharwadker, and Stuart H. Blackburn. *The Collected Essays of A.k. Ramanujan*. New Delhi: Oxford University Press, 2004. Print.

Sartre, Jean-Paul. *"What Is Literature?" and Other Essays*. Cambridge, Mass: Harvard University Press, 1988. Print.

Schiller, Friedrich, Reginald Snell, and Michael Martin. *On the Aesthetic Education of Man*. Kettering, Ohio: Angelico Press, 2014. Print.

Sen, Amartya. *The Argumentative Indian: Writings on Indian History, Culture and Identity*. London: Penguin, 2006. Print.

Thorpe, Michael. *Modern Prose: Stories, Essays and Sketches*. Cape Town: Oxford University Press, 1977. Print.

Wollstonecraft, Mary, and William Godwin. *Posthumous Works of the Author of a Vindication of the Rights of Woman*. Clifton [N.J.: A.M. Kelley, 1972. Print.

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## **SEMESTER IV COURSES:**

### **ENGL 511: MODERN DRAMA**

**Credits: 3**

#### **Objectives**

The course examines the chief characteristics of modern drama from its inception through the post-World War II period. The course will also survey the effects of symbolism, expressionism, surrealism, Epic Theater, and Absurdism on modern drama. It also helps the students learn the impact of the social and political environments on modern drama and how such a tumultuous period created a lot of experimental and truly glorious trends in the field of drama. The course deals with the modern canonical texts from the American, European and British Drama.

#### **Unit I**

History of Post War Theatre

Introduction to Modern British, American and European Drama.

Introduction to Epic Theatre, Theatre of the Absurd, etc.

#### **Unit-II**

T.S.Eliot: *Murder in the Cathedral*

Samuel Beckett: *Waiting for Godot*

#### **Unit III**

Bernard Shaw: *Arms and the Man*

Bertolt Brecht: *The Caucasian Chalk Circle*

#### **Unit IV**

John Osborne: *Look Back in Anger*

Arthur Miller: *Death of a Salesman*

#### **Unit V**

Oscar Wilde: *The Importance of Being Earnest*

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

#### **Reference Books:**

Bentley, Eric. *The Playwright as Thinker: A Study of Drama in Modern Times*. Harcourt, Brace & World, Inc. NY 1967.

- Bentley, Eric. *The Theory of Modern Stage: An Introduction to Modern Theatre and Drama*. Kingsport Press. USA. 1968.
- Cole, Toby, ed. *Playwrights on Playwriting: The Meaning and Making of Modern Drama from Ibsen to Eliot*. Hill & Hang. NY. n.d.
- Lumley, Frederick. *Trends in Twentieth Century Drama*. Oxford Univ. Press. NY. 1960.
- Styan, J.L. *Modern Drama in Theory and Practice I: Realism and Naturalism*. Cambridge Univ. Press. 1981.
- Styan, J.L. *Modern Drama in Theory and Practice II: Symbolism, Surrealism, and the Absurd*. Cambridge Univ. Press. 1981.
- Styan, J.L. *Modern Drama in Theory and Practice III: Expressionism and Epic Theatre*. Cambridge Univ. Press. 1981.
- Styan, J.L. *The Elements of Drama*. Cambridge. Univ. Press. 1967. Print.
- Szondi, Peter. *Theory of Modern Drama*. Univ. of Minneapolis. Minneapolis. 1987.
- Williams, Raymond. *Drama From Ibsen to Eliot*. Chatto & Windus Ltd. London. 1954.

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Edgar Allan Poe  
Herman Melville  
Kate Chopin  
O. Henry  
William Faulkner

“The Black Cat”  
“Bartleby, the Scrivener”  
“The Storm”  
“A Retrieved Reformation”  
“Bear”

**Texts for Self-study:**

Harriet Beecher Stowe  
Stephen Crane  
F. Scott Fitzgerald  
John Steinbeck  
Ralph Ellison  
J D Salinger

*Uncle Tom’s Cabin*  
*The Red Badge of Courage*  
*The Great Gatsby*  
*The Grapes of Wrath*  
*Invisible Man*  
*The Catcher in the Rye*

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**ENGL-513-INDIAN WRITING IN ENGLISH****CREDITS-3****OBJECTIVE:**

The development in Indian writing in English can be traced back to the implementation of Lord Macaulay's Minute in 1835 under the British rule. Ever since then Indian literature in English is an ongoing process. Today, Indian writing in English is appreciated and well received by the global audience. The course aims to trace the development of poetry, prose and fiction in India from the 1940's. The paper attempts to include the works of writers who have contributed to the enrichment of literature during and after India's Independence to the contemporary scenario.

**LEARNING OUTCOME:**

It will equip the readers with knowledge about the culture, history and political issues which are reflected in the works of the writers who have immensely contributed to the field of Indian Literature and Language. This will be beneficial to the students in understanding the historical aspect of India's past and present. It will also enable the readers to gain knowledge on the theme, the pattern, the language and the style in Indian writing in English. It will also highlight the impact and effects of India under the British rule on our language, culture and traditions. It will enable the students to have a detail understanding of the Indian writing in English through the various phases of development in Literature.

**SYLLABUS:****UNIT-I- BRIEF INTRODUCTION OF THE BACKGROUND OF ENGLISH EDUCATION IN INDIA**

Macaulay's Minute (1835)

Sri Aurobindo(1872-1950) Renaissance in India( Essay Chapter-1)

**POETRY:**

Henry Louise Vivian Derozio: (1809-1831) "The Harp of India", "The Orphan Girl".

Toru Dutt: ( 1856-77) " Our Casuarina Tree", " Lakshman".

Michael Madhusudhan Dutt:(1824-1873 ) The Captive Ladie

Rabindranath Tagore: (1861-1941) " Leave this Chanting", "Purity".

SorojiniNaidu: (1879-1949) "Wind Blown Canopies of Crimson Gulmohars, "The Palanquin Bearers".

Nizzim Ezekiel: (1924-2004) "Goodbye party to Miss Pushpa T S", "Night of the Scorpion".

Kamala Das: (1934-2009) "Introduction", "Someone Else Song".

ArunKolatkar: (1932-2004) "Jejuri"

JayantaMahapatra: (1928-) " Freedom", "Twilight".

**UNIT II, NATIONALISM, GANDHISM AND FREEDOM MOVEMENT**

Mulk Raj Anand: (1950-2004) *Two Leaves and a Bud* (1937)

R.K Narayan :( 1906-2001) *The Guide* (1958)

Raja Rao: (1908-2006) *Kanthapura*.(1938)

### **UNIT –III- SHORT STORIES**

Shashi Deshpande: (1938-) “Intrusion”  
Khushwant Singh: (1915-) “The Agnostic”  
Rita Nath Keshari: (1961-) “The Transplanted Wife”  
Temsula Ao: (1945-) “Laburnum for my Head”

### **Unit –IV – Novels and Essays**

Anita Desai (1937-)*The Village by the Sea* (1982)  
Nayantara Sahgal: (1927-) *Rich Like Us* (1985)  
Easterine Kire: ( 1959-) *Terrible Matriarchy* (2007)  
Amitav Ghosh: ( 1956-) ‘Countdown’ (1999)  
Arundhati Roy: ( 1961-) ‘The Greater Common Good’(1999)

### **UNIT- V- Drama**

Manjula Padmanabam: (1953-) ‘Harvest’ ( 1998)  
Girish Karnard: (1938-) ‘The Dreams of Tipu Sultan’ (2005 )

### **Reading List**

*Indian Writing in English*: K.R. Srinivasalyenger.  
*Indian Writing in English*: (El) Anjana Neira Dev& Amrita naira Dev)  
*Indo-Anglian Literature: 1800-1970: A Survey*, H.M. Williams.  
*Critical Essays on Indian Writing in English* - M.K. Naik, (ed.).  
*Aspects of Indian Writing in English*, M.K. Naik, (ed.).  
*The Modern Indian Novel in English*, M.E. Derrett.  
*The Swan and the Eagle* - C.D. Narsimhaiah.  
*New Dimensions of Indian Literature*, M.K. Naik.  
*The Twice Born Fiction* – Meenakshi Mukherji.  
*Indian Poetry in English* -Bruce King.  
*Indian Literature in English* - William Walsh.  
*Realism and Reality - The Novel and Society in India* - MeenakshiMukherji.  
*A History of Indian Writing in English* - M.K. Naik.  
*The Fire and the Offering: The Modern Indian Novel in English* - S.C. Harrex.  
*An Area of Darkness* - V.S. Naipaul.  
*The Intimate Enemy* - AshisNandy.  
*India: A Wounded Civilization* - V.S. Naipaul  
*The Rhetoric of English in India*-Sara Suleri.  
*The Beginnings of English Literary Study in British India* – Gauri Vishwanathan.  
*Masks of Conquest: Literary Study and British Rule in India* – Gauri Vishwanathan.  
*Women Writers in the 20<sup>th</sup> Century Literature*:( Ed) Monika Gupta. Atlantic Publishers,2008



**ENGL 514: EUROPEAN LITERATURES**

Credits: 3

*Course Objective:*

The purpose of this course is to introduce the student to a wide range of European literature. Beginning with an introduction via classical poetics to Sophocles, it maps a lengthy literary continuum from the ancient to the contemporary texts of literature. The texts chosen for study in this course illustrate several major schools of literary philosophies, genres of writing and narratological experiments by European masters of literature. The last unit will familiarize the student with one of the richest but less studied component of world literature, i.e. European folklore in its myriad aspects from the serious to carnivalesque, in languages not usually taken into academic consideration. The course covers a lengthy time-line focusing on a representative selection that will give the student not only a confident overview of European literature, but an insight into the important literary philosophies that characterize it.

## UNIT I

## Introduction:

1. An overview of the eight language matrices of European Literature in general
2. Beginnings in Greek classicism and Roman literature
3. Texts: Poetry, Drama & Poetics (Greek & Latin)
  - 1) Extracts from Aristotle's *Poetics* & Longinus' *On the Sublime*
  - 2) Sophocles' *Oedipus*
  - 3) Horace's *First Epistle to Maecenas*

## UNIT II

1. Chivalric and Humanistic literatures of the Medieval period up to the Renaissance
2. A survey of the *Eddas* (of Iceland), the *sagas* (of the *Nibelungenlied*), the Mystery or Miracle plays (e.g. *The Second Shepherd's Play*), Skaldic/Norse verse, the *minnesongs* & ballads, *chansons de geste*, Celtic romances of chivalry and love, the Arthurian legends, Brythonic tales & Goliardic verse, Latin hymns & fabliaux.
3. An overview of important writers such as Dante, Ludovico Ariosto, Boccaccio, Tasso, Francois Rabelais, Giovanni Boccaccio, Francesco Petrarca, Erasmus and Cervantes.
4. Texts: Poetry, Epistle, Autobiography (Norse/Scandinavian, Italian)
  - 4) Examples of Skaldic/Norse poetry
  - 5) Petrarch 's *Letters* ( to Dionisio da Borgo San Sepolcro, Boccaccio & Tommaso di Messina) & Sonnet 96 (Italian)
  - 6) Extracts from *The Book of Margery Kempe*

## UNIT III:

1. The Gothic and the Romantic up to the beginnings of Realism

2. Texts: Short Stories (Russian)
  - 7) Selections from the Short Stories of Gogol, Pushkin, Andreyev & Tolstoy
3. Modernism
4. Texts: Fiction & Autobiography (French, German)
  - 8) Antoine de Saint Exupéry: *The Little Prince* as Children's fiction, Existential fiction and Cultural readings of the novel (French)
  - 9) Victor Frankl's *Man's Search for Meaning* (German)

UNIT IV Postmodernism: Collage and Deconstruction

1. Text: Fiction
  - 10) Orhan Pamouk's *My Name is Red*

UNIT V- European Folklore

1. Folklore theories – a summary.
  - 11) Spanish, Turkish, Bohemian, Moravian, Lusatian, Serbian, Illyrian-Slovenish, Celtic & Romanic folktales.

References:

Texts: The Leob Classical Library and Luminarium for Units I & II; Thomas Seltzer's Collection & Standard editions for Unit III, IV & V.

*A History of European Literature*. [Benoit Annick](#), [Guy Fontaine](#) & [Michael Wooff](#).

Routledge: 2000.

*Reader's Encyclopedia of Eastern European Literature*. Pynsent, Robert B. with S.I. Kanikova. New York : Harper Collins Pub., 1993.

*Tables of European History, Literature, Science, and Art, from A.D. 200 to 1909*. Nichol, John. 5th ed. Glasgow: Maclehose, 1909.

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**ENGL 515: TRANSLATION: THEORY AND PRACTICE**

**Credits 3**

**UNIT I**

**1. Introduction**

- a. History of Translation Theory
- b. Translation of Religious Text-The Bible

**2. Language and Culture**

- c. Ancient/Modern/Postmodern views
- d. Critical views
- e. Culture based terms

**UNIT II**

**3. Specialised Types of Translation**

- f. General translation
- g. Literary translation
- h. Legal translation
- i. Administrative translation: i. Commercial/ ii. Economic ii. and Financial Translation

**UNIT III**

**4. Trends in Translation**

- j. Machine Translation/Computer-Assisted Translation
- k. Cultural Translation

**UNIT IV**

**5. Criticism of Translation**

- l. Brazilian Cannibalistic Translation
- m. Translation and Ideology
- n. Functionalism
- o. Post Structuralism
- p. Postcolonial

**UNIT V**

**5. Problems in translation**

- q. General problems
- r. The problem of untranslatability
- s. The problem of common words

**References**

Bassnett, Susan & Andre Lefevere. eds. *Constructing Cultures*. Clevedon/Philadelphia. Multilingual Matters, 1998.

Bassnett, Susan & Harish Trivedi. eds. *Postcolonial Translation*. New York. Routledge, 1999.

Bassnett, S. *Translation Studies* 3<sup>rd</sup> edition. London. Routledge, 2002.

Cronin, M. *Translation and Globalization*. London. Routledge, 2004.

Nida, E. *The Theory of Practice of Translation*. Leiden. Brill Academic Pub, 1969.

Lefevere, A. *Translation, Rewriting and the Manipulation of Literary Frame*. London. Routledge, 1992.

Newmark, P. *Approaches to Translation*. Oxford Pergaman Press, 1982.

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**LIST OF SOFT CORE COURSES THAT MAYBE OFFERED (CREDITS – 3)**

- ENGL 450** CONTEMPORARY INDIAN WRITING IN ENGLISH
- ENGL 451** MAJOR AUTHORS
- ENGL 452** CANADIAN POETRY AND DRAMA
- ENGL 453** SCIENCE FICTION
- ENGL 454** FEMINIST STUDIES
- ENGL 455** INDIAN AESTHETICS
- ENGL 456** TECHNIQUES OF TRANSLATION
- ENGL 457** PICARESQUE FICTION
- ENGL 458** THE ENGLISH ODE
- ENGL 459** INDIAN LITERATURES IN TRANSLATION
- ENGL 460** INDIAN ENGLISH FICTION TODAY
- ENGL 461** ABORIGINAL LITERATURE
- ENGL 462** INDIAN ENGLISH AUTOBIOGRAPHIES
- ENGL 463** INDIAN WOMEN FICTION IN ENGLISH
- ENGL 464** MODERN ESSAYS
- ENGL 465** MODERN MASTERS OF ENGLISH PROSE
- ENGL 466** POSTCOLONIAL FICTION IN ENGLISH
- ENGL 467** LITERATURE AND PSYCHOLOGY
- ENGL 468** GREEN VOICES: LITERATURE AND ENVIRONMENT
- ENGL 469** CHILDREN'S LITERATURE
- ENGL 470** ADVANCED READING SKILLS
- ENGL 471** FUNCTIONAL COMMUNICATIVE WRITING SKILLS
- ENGL 472** STUDY SKILLS AND REFERENCE SKILLS
- ENGL 473** APPLIED LINGUISTICS AND SECOND LANGUAGE TEACHING
- ENGL 474** TEACHING ENGLISH AS A SECOND LANGUAGE
- ENGL 475** ADVANCED ACADEMIC WRITING
- ENGL 476** PROFESSIONAL COMMUNICATION
- ENGL 477** ENGLISH FOR SCIENCE AND TECHNOLOGY
- ENGL 478** CURRENT ENGLISH USAGE
- ENGL 479** POPULAR FICTION
- ENGL 480** CANADIAN FICTION
- ENGL 481** MASS COMMUNICATION AND SOCIETY
- ENGL 482** ADVERTISING & PUBLIC RELATIONS
- ENGL 483** BASICS OF JOURNALISM
- ENGL 484** ELECTRONIC MEDIA/DIGITAL HUMANITIES
- ENGL 485** SCIENCE COMMUNICATION
- ENGL 486** CANADIAN DETECTIVE & CRIME FICTION
- ENGL 487** GENDER AND COMMUNICATION
- ENGL 488** PRINT MEDIA
- ENGL 489** READING AND RECEPTION
- ENGL 490:** COLONIAL WRITINGS
- ENGL 491** CANADIAN CREATIVITY & LOCAL
- ENGL 492** VISUAL CULTURE AND COMMUNICATION
- ENGL 493** ENGLISH IN INDIA
- ENGL 494** WOMEN'S WRITING IN INDIA

**ENGL 495** CULTURAL STUDIES  
**ENGL 496** FILM STUDIES  
**ENGL 497** DETECTIVE & CRIME FICTION IN A GLOBAL CONTEXT  
**ENGL 498** IDEA OF INDIA IN LITERATURE  
**ENGL 549** INTRODUCTION TO DETECTIVE FICTION  
**ENGL 550** DALIT LITERATURE  
**ENGL 551** CONTEMPORARY LITERATURE AND CULTURE  
**ENGL 552** INDIAN WRITING IN ENGLISH  
**ENGL 553** NON FICTIONAL PROSE  
**ENGL 554** DIASPORA WRITINGS  
**ENGL 555** VISUAL ARTS & LITERATURE  
**ENGL 556** EUROPEAN CLASSICS IN TRANSLATION  
**ENGL 557** ELEMENTARY COMMUNICATIVE AND SOFT SKILLS  
**ENGL 558** LITERATURE FROM NORTH EAST INDIA IN ENGLISH  
**ENGL 559** ADVANCED COMMUNICATIVE AND SOFT SKILLS  
**ENGL 560** SOUTH AFRICAN INDIAN LITERATURE  
**ENGL 561** INTRODUCTION TO CLASSICAL POETICS  
**ENGL 562** CONTEMPORARY YOUNG ADULT LITERATURE  
**ENGL 563:** INDIAN SPORTS LITERATURE  
**ENGL 564:** INDIAN LITERARY CRITICISM AND THEORY

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