

UNIVERSITY OF MUMBAI  
No.UG/ 38 of 2008

CIRCULAR:-

The Head, University Department of English, the Principals of the affiliated Colleges in Arts and the Professor-cum-Director, Institute of Distance Education are hereby informed that the recommendation made by the Board of Studies in English at its meeting held on 28<sup>th</sup> September, 2007 has been accepted by the Academic Council at its meeting held on 14<sup>th</sup> December, 2007 vide item No. 4.13 and that, in accordance therewith, the M.A. (Hons. ) degree course in the subject of English has been introduced by the University from the academic year 2008-2009.

Further, that the detailed syllabus for the M.A. (Hons.) degree course in English is as per Appendix and that the same will be brought into force with effect from the academic year 2008-2009.

MUMBAI-400032  
28<sup>th</sup> January, 2008.

  
for I/c REGISTRAR

To,

The Head, University Department of English, the Principal of the affiliated colleges in Arts and the Professor-cum-Director, Institute of Distance Education.

C.4.13/14.12.2007.

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No. UG/ 38-A of 2008,

MUMBAI-400 032

28<sup>th</sup> January, 2008

Copy forwarded with compliments for information to :

- 1) The Dean, Faculty of Arts
- 2) The Chairperson, Board of Studies in English.
- 3) The Offg. Controller of Examinations
- 4) The co-ordinator, University Computerization Center.

  
for I/c REGISTRAR

Copy to :-

The Director, Board of College and University Development, the Deputy Registrar (Eligibility and Migration Section), the Director of Students Welfare, the Personal Assistants to the Vice-Chancellor, the Pro-Vice-Chancellor, the Registrar and the Assistant Registrar, Administrative, Ratnagiri for information.

The Offg. controller of examinations (10 copies), the Finance and Accounts officer (2 copies), Record Section (5 copies), Publications Section (5 copies), the Deputy Registrar, Enrollment, Eligibility and Migration Section (3 copies), the Deputy Registrar, Statistical, Affiliation Section (2 copies), the Director, Institute of Distance Education, (10 copies) the Director University Computer Center (IDE Building), Vidyantagari, (2 copies) the Deputy Registrar (Special Cell), the Deputy Registrar, (PRO). The Assistant Registrar, Academic Authorities Unit (2 copies) and the Assistant Registrar, Executive Authorities Unit (2 copies). They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above Circular and that no Separate Action Taken Report will be sent in this connection. The Assistant Registrar Constituent Colleges Unit (2 copies), BUCT (1 copy), the Deputy Account, Unit V(1 copy), the In-charge Director, Centralize Computing Facility (1 copy), the Receptionist (1 copy), the Telephone Operator (1 copy), the Secretary MUASA (1 copy) the Superintendent, B. C. C. (1 copy), the Superintendent, B. C. C. (1 copy).

14-12-07

# UNIVERSITY OF MUMBAI



Syllabus for M.A.(Hons.)

Degree Course in

English

(Introduced with effect from the academic year  
2008-2009)

## Preamble to the M.A. in English Courses

In keeping with the XI Plan requirements for increase in enrollment, enhancement of quality in education and encouragement of research, the University Department of English has revised its current M.A. syllabus, which will also bring it further in line with the UGC model syllabus in English.

The Department has also introduced two new M.A. Honours courses. The Honours courses will put the University of Mumbai Masters degree in English on a par with similar degrees from several Indian and foreign Universities which offer Honours courses. Currently our students face discrimination when they compete nationally and internationally, in areas of research and employment, with students from such universities as their degrees carry the prestigious stamp of an Honours course.

The three M.A. courses offered by the Department now are as follows:

1. M.A. in English (Revised)
2. M.A. Honours in English Studies
3. M.A. Honours in English and Cultural Studies

Such a division of courses it is hoped will increase the enrollment in the department as it will offer courses at different levels to students with different interests. The new courses also have interdisciplinary papers and link the MA in English courses with philosophy, resistance movements, theatre and cinema.

The Department used to have an enrollment of around 200 students, which has in the last few years fallen to around 150 due to the variety of vocational courses and employment opportunities available to students after their B.A. degrees. The lack of teaching opportunities in colleges and the low percentage of passes in the NET/SET examination have also impacted upon enrollment at the postgraduate level, not just for English but for other subjects too.

Such a package of challenging, innovative courses as offered by the Department will attract better quality of students who will go on to do Research in the Department. At the same time the Revised M.A. course will continue to cater to students, such as the IDE students, who might not wish to deal with the nine papers (the ninth being the research project) required by the UGC for an Honours programme. The various P.G. Centres of the University could choose to offer any one or more of the M.A. courses.

From June 2008, the Department of English will also be offering at least one M.A. course at the Ratnagiri sub-centre of the University.

**Two New M.A. Honours in English**

**I. English Studies**

**(Eight Papers of 100 Marks each + One Research Project of 100 Marks= 9 Papers)**

**Part I**

1. Post-Independence Indian Literature in English
2. Contemporary Literary Theories (1960 onwards)
3. Contemporary American Novel and Poetry (1950 onwards)
4. Anglo-Irish Literature of the Twentieth Century

OR

Literature and Philosophy

**Part II**

5. Re-reading Canonical British Literature
6. Theory and Methodology of Comparative Literature
7. Contemporary American Drama (1950 onwards)
8. Literature as Resistance

OR

Language Learning and Rhetorical Processing

9. Research Project (100 marks)

The Research Project could be on any one of the above eight papers or a combination/comparison between these papers.

N.B.: There will be no pairing of optional papers in the Honours courses.

**II. English and Cultural Studies**

**(Eight Papers of 100 Marks each + One Research Project of 100 Marks= 9 Papers)**

**Part I**

1. Post-Independence Indian Literature in English
2. Contemporary Literary Theories (1960 onwards)
3. Gender Studies
4. Literature and Theatre Arts

OR

Children's Literature

**Part II**

5. Re-reading Canonical British Literature
6. Popular Culture and Cinema
7. Politics, Ideology and English Studies
8. Canadian and Australian Literatures

OR

Language, Communication and Culture

9. Research Project (100 marks)

The Research Project could be on any one of the above eight papers or a combination/comparison between these papers.

N.B.: There will be no pairing of optional papers in the Honours courses.



M.A. (Hons.)  
English Studies

(Eight Papers of 100 Marks each + One Research Project of 100 Marks = 9 Papers)

Part I

1. Post-Independence Indian Literature in English
2. Contemporary Literary Theories (1960 onwards)
3. Contemporary American Novel and Poetry (1950 onwards)
4. Anglo-Irish Literature of the Twentieth Century

OR

Literature and Philosophy

Part II

5. Re-reading Canonical British Literature
6. Theory and Methodology of Comparative Literature
7. Contemporary American Drama (1950 onwards)
8. Literature as Resistance

OR

- Language Learning and Rhetorical Processing
9. Research Project (100 marks)

The Research Project could be on any one of the above eight papers or a combination/comparison between these papers.

N.B.: There will be no pairing of optional papers in the Honours courses.

M.A. (Hons.) English Studies

Paper I: Post-Independence Indian Literature in English

Background Themes and Issues:

- (a) **English in Independent India:** Three-Language Policy; English as a Co-Official Language with Hindi; The Politics of Language in Independent India; Changes in the English Teaching Curriculum, i.e. Structural English; Communicative English; Increase in number of English-knowers in Independent India; English as a Second Language; English as a Language of Wider Communication, Commerce and Media; Emergence of Indian English; Attempts to Indianise Standard British English.
- (b) **The Socio-Political Scenario:** The influence on Literature of Nehruvian Socialism; Nehruvian idealism and loss of Nehruvian Dream; The Impact of the Wars with China and Pakistan on Literature; The Impact of the 1975 Emergency on the National Psyche and Literature; Rise of Fundamentalisms; Criminalisation of politics and society; Caste Reforms; Gender Reforms.
- (c) **Liberalisation and Globalisation:** The impact on Indian Literature in English of economic and social changes; the Globalisation of Indian culture; changes in social and ethical values; Influence of Feminism and rise of Dalit power; the expansion of the Indian Diaspora; communal violence; national and international terrorism.
- (d) **Postmodernist Literary Innovations:** Impact on Indian Literature in English of magic realism; postcolonial re-possession/re-writings of history, Indian, folk and non-Western literary modes, e.g. the Scherezadic and the Indian classical/folk narrative style; debates on cosmopolitanism and nativism; Cultural hybridity; Linguistic innovations; Multiculturalism.

Prescribed Texts:

Novels:

1. Nayantara Sahgal: *A Storm in Chandigarh*
2. Salman Rushdie: *The Moor's Last Sigh*
3. Rohinton Mistry: *A Fine Balance*
4. Amitav Ghosh: *The Glass Palace*

Prose-Writing

5. Arundhati Roy: "The Greater Common Good", Frontline, May 22- June 4, 1999 and online on <http://www.narmada.org/index.html>
6. Amitav Ghosh: "Dancing in Cambodia", from *Dancing in Cambodia, At Large in Burma*, 1998.
7. Amartya Sen: "Culture and Human Rights", from *Development as Freedom*, 1999.

Poetry:

8. Selections of poems written by Nissim Ezekiel, Dom Moraes, Keki Daruwala, A.K. Ramanujan, Kamala Das, Eunice De Souza, Imtiaz Dharker, Dilip Chitre, Gieve Patel, Meena Alexander and Arun Kolatkar  
(Reader to be prepared by the University Department of English, comprising of 4-5 poems of each poet)

Drama

9. Mahesh Dattani: *Final Solutions*
10. Dina Mehta: *Brides are Not for Burning*
11. Girish Karnad: *Tale Danda*
12. Pratap Sahrma: *Sammy*

### Secondary Reading:

1. Bapsi Sidhwa, *Ice Candy Man*
2. Muhammad Umar Menon, ed. *An Epic Unwritten, The Penguin Book of Partition Stories*
3. R. K. Narayan, *Waiting for the Mahatma*
4. Nayantara Sahgal, *Rich Like Us*
5. Kiran Nagarkar, *God's Little Soldier*
6. Mulk Raj Anand, *Untouchable*
7. Amitav Ghosh, *The Shadow Lines*
8. Amitav Chaudhary, *Afternoon Raag*
9. Cyrus Mistry, *Doongaji House*
10. Rohinton Mistry : *Family Matters*
11. Girish Karnad, *Fire and the Rain*
12. Raja Rao, *Kanthapura*.
13. Nirad C. Chaudhari's *The Autobiography of An Unknown Indian*
14. Shashi Deshpande, *That Long Silence*.
15. Monica Ali, *Brick Lane*
16. Hanif Kureishi, *The Buddha of Suburbia*
17. Vikram Chandra, *Love and Longing in Bombay*
18. Suketu Mehta, *Bombay: Maximum City*
19. Githa Hariharan, *In Times of Siege*

(These texts should be drawn upon for background teaching/examination and for practical work)

### Recommended Reading

1. K.R.S. Iyengar, *Indian Writing in English*, Bombay, 1962.
2. M.K. Naik, *A History of Indian English Literature*, Sahitya Akademi, Delhi, 1982.
3. M.K. Naik, *Aspects of Indian Writing in English*, Macmillan, Delhi, 1979.
4. Vasant Shahane and Shivaram Krishnan (eds.), *Indian Poetry in English: A Critical Assessment*, Macmillan, Madras, 1982.
5. Paul C. Varghese, *Essays on Indian Writing in English*, N.V. Pubs., New Delhi, 1975.
6. William Walsh, *Indo-Anglian Literature 1800-1970: A Survey*, Orient Longman, Madras, 1976.
7. Bruce King, *Modern Indian Poetry in English*, Oxford University Press, Delhi, 1987.
8. E.N. Lal, *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*, New Delhi, 1983.
9. Viney Kirpal, *The New Indian Novel in English*, Allied Publishers, Delhi, 1990.
10. John Oliver Perry, *Absent Authority: Issues in Contemporary Indian English Criticism*, Sterling, New Delhi, 1992.
11. Rangrao Bhongle (ed.), *The Inside View: Native Responses to Contemporary Indian English Novel*, Atlantic Publishers & Distributors, Delhi, 2003.
12. Viney Kirpal (ed.), *The Postmodern Indian English Novel*, Allied Publishers, 1996.
13. Nilufer E. Bharucha and Vilas Sarang (eds.), *Indian English Fiction 1980-90: An Assessment*, B.R. Publishers, Delhi, 1994.
14. Jasbir Jain and Amina Amin (eds.), *Margins of Erasure: Purdah in the Subcontinental Novel in English*, Sterling, Delhi, 1995.
15. Nilufer E. Bharucha and Vrinda Nabar (eds.), *Mapping Cultural Spaces: Postcolonial Indian Literature in English, Essays in Honour of Nissim Ezekiel*, Vision Books, Delhi, 1998.
16. Malashri Lal, *The Law of the Threshold, Women Writers in Indian English*, Indian Institute of Advanced Study, 1995.
17. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Oxford University Press, Delhi, 1985.
18. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, Bombay, 1993.

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19. Makarand Paranjape (ed.), *Nativisms: Essays in Criticism*, Sahitya Akademi, Delhi, 1997.
  20. Gauri Vishwanathan, *Masks of Conquest: Literary History and British Rule in India*, Faber, 1990.
  21. Rajeshwari Sunder Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Oxford University Press, Delhi, 1983.
  22. Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*, Oxford University Press, Delhi, 1983.
  23. N. Krishnaswamy and Archana S. Burde, *The Politics of Indian's English: Linguistic Colonialism and the Expanding English Empire*, Oxford University Press, Delhi, 1998.
  24. Viney Kirpal, *The Third World Novel of Expatriation*, Sterling, Delhi, 1989.
  25. Ashis Nandy, S. Trivedy, S. Mayaram and A. Yagnik, *Creating a Nationality*, Sunil Khilnani, *The Idea of India*, New York: Farrar Straus Giroux, 1997
  26. Amartya Sen, *The Argumentative Indian*, Penguin, 2006,
  27. Tabish Khair, *Alienation in Contemporary Indian English Novels*, Oxford University Press, India, 2005
  28. Zaheer Sajjad & Amina Azfar, *The Light: A History of the Movement for Literature in the Indo-Pakistan Subcontinent*, Oxford University Press, India, 2006.
  29. Ruvani Panasinha, *South Asian Writers in Twentieth Century Britain: Culture in Translation*, Oxford English Monographs, Clarendon Press, 2007
  30. Bharucha Nilufer E. (ed.), *World Literatures: Contemporary Postcolonial and Post-Imperial Literatures*, Prestige, New Delhi, 2007
  31. Kapil Kapoor & A.K. Singh, *Indian Knowledge Systems Vol. 1 & 2*, Indian Institute of Advanced Study, Shimla, 2005.
  32. Pandey, A.P., *Political Consciousness in Nayantara Sahgal's Novels*, Bhasker Publication, Kanpur, 2007.

#### Examination Pattern:

Theory Paper of 100 Marks

Q. 1 on the Background Themes and Issues with three internal options. Answers to be given with reference to appropriate texts, other than those prescribed.

Q. 2, 3, 4 on the Prescribed Texts with three internal options each and combination of texts.

Paper II - Contemporary Literary Theories – 1960 onwards

Each of the following literary theories must be understood with the help of the prescribed text which explains it. However, students are also expected to be conversant with some of the other key concepts mentioned under each section.

I) Structuralism – Roman Jakobson “Linguistics and Poetics”

Key Concepts.

1. Structuralism as the first departure from humanistic criticism.
2. The creation of a science of language – Langue and parole  
signifier and signified, paradigmatic and syntagmatic relations
3. Current forms of structuralism – Semiotics and Narratology

II) Deconstruction – Jacques Derrida “Structure, Sign and Play in the Discourse of Human Sciences”

Key Concepts.

1. The primacy of language - nothing outside it.
2. No ‘ultimate referent’ or centre outside the play of language – critique of logocentrism which relies on the ‘metaphysics of presence’
3. The conflicting forces at play within a text – ‘slippages’ resulting in the endless deferral of meaning

III) Postmodernism – Jean Francoise Lyotard “Introduction to *The Postmodern Condition*”

Key Concepts.

1. Incredulity towards all metanarratives
2. Revisioning the concepts of representation, subjectivity and official histories
3. Text as a “tissue of quotations from various sites of culture”

IV) Gender Studies – Gayatri Spivak “Feminism and Critical Theory”

Key Concepts.

1. Femininity and masculinity as linguistic ‘constructs’
2. Central theory or playful pluralism, feminist critique and gynocriticism
3. Queer theory – problematising “compulsory heterosexuality”

**V) Race and Ethnicity Studies – Stuart Hall “Cultural Identity and Diaspora”**

**Key Concepts.**

1. Race and Ethnicity as linguistic ‘constructs’
2. Problematising the ‘norm’ of the white, Christian, propertied, logos-dominated MAN.
3. Strategies of subverting the value system of the coloniser

**VI) Psychoanalysis – Juliet Mitchell “Femininity, Narrative and Psychoanalysis”**

**Key Concepts.**

1. Id Psychology
2. Ego Psychology
3. Lacanian Psychoanalysis – “the unconscious is structured like a language”

**VII) Archetypal Criticism – Maud Bodkin – Essay on Coleridge’s poem “The Ancient Mariner” from *Archetypal Patterns in Poetry*.**

**Key Concepts.**

1. The concept of myth - archetypes versus stereotypes
2. Mythical patterns in literature - themes, images and characters
3. Neo-Jungian revisioning of orthodox Jungian criticism

**VIII) Marxist – Habermas “Modernity versus Postmodernity”**

**Key Concepts**

1. The concepts of culture, language, literature and ideology
2. Cultural Theory
3. Literary Theory

**IX) Reader Response – Wolfgang Iser “The Reading Process: A Phenomenological Approach”**

**Key Concepts.**

1. Concepts of horizon of expectation, interpretative communities
2. The ‘performance’ of the reader in the construction of the meaning of the text.
3. Multiplicity of meanings due to life-to-text interactions.

**X) Postcolonialism – Homi Bhabha “Dissemination, Time and the Margins”**

**Key Concepts**

1. Strategies used in postcolonial discourse to subvert the value system of the coloniser which was paraded as universal.

2. Narrating nations (H. Bhabha) and reacting to 'historical catalepsy' (A. Memmi)
3. Moving from a re-active to a pro-active position.

#### XI) New Historicism – Stephan Greenblatt "Resonance and Wonder"

##### Key Concepts

1. The difference between older and contemporary versions of historicity.
2. The textuality of history and the historicity of texts.
3. Concepts of history as co-text, social exchange and resonance

#### XII) Dialogic Criticism – Mikhail Bakhtin "The Dialogic Imagination"

##### Key Concepts

1. Discourse, a primary component of a narrative work.
2. Meanings emerging as a result of dialogic interaction of multiple voices.
3. Monologic versus dialogic forms of novels and the concept of the carnivalesque.

#### **RECOMMENDED READING**

- Abrams, M. H. *A Glossary of Literary Terms*. Bangalore, Prism Books, 1993. ????
- Achebe, Chinua. "Home and Exile" .....
- Bertens, Hans. *Literary Theory: The Basics*. New Delhi: Foundation Books, 2003.
- Eagleton, Terry. *The Illusions of Postmodernism*. Oxford: Basil Blackwell, 1996.
- Eagleton, Terry. *Literary Theory: An Introduction*. Oxford: Basil Blackwell, 1996.
- Eagleton, Terry and Drew Milne. (ed) *Marxist Literary Theory*. Oxford: Blackwell, 1996.
- Frye, Northrop. *The Anatomy Of Criticism*.
- Genette, Gerard. "Structuralism and Literary Criticism."
- Jefferson, A. D. Robey (ed.) *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1982.
- Iyengar, k. R. Srinivasa "The Colonial Encounters"
- Lentricchia, F. and Thomas McLaughlin (eds.) *Critical Terms for Literary Study*. Chicago: University of Chicago Press, 1995.
- Lodge, David. (ed.) *Modern Criticism and Theory: A Reader*. Longman: New York, 1988.
- Lodge, David. *Twentieth Century Literary Criticism: A Reader*. London: Longman, 1972.
- Norris, Christopher. *Deconstruction: Theory and Practice*. London: Methuen, 1992.
- Rice, Philip and Patricia Waugh. *Modern Literary Theory: A Reader*. London: Edward Arnold, 1989.

- Selden, Raman (ed.) *The Cambridge History of Literary Criticism*. Vol. 8. Cambridge: Cambridge University Press, 1995.
- Selden, Raman. (ed.) *The Theory of Criticism: From Plato to the Present*. London: Longman, 1988.
- Sethuraman, V. S. (ed.) *Contemporary Criticism: An Anthology*. Madras: Macmillan, 1989.
- Sturrock, J. (ed.) *Structuralism and Since*. Oxford: OUP, 1979.
- Walder, D. (ed.) *Literature in the Modern World*. Oxford: OUP, 1979.
- Waugh, Patricia. (ed.) *Postmodernism: A Reader*. London: Edward Arnold, 1992.

**Examination Pattern:**

Theory paper of 100 marks.

Questions 1, 2, 3, and 4 will be of 25 marks each with three internal options and combination of texts.

## M.A. (Hons.) English Studies

### Paper III : Contemporary American Novel and Poetry (1950 onwards)

#### Background

- A) 1) 1950's as the decade of conformism – the post 1960 period of counter – culture – students' movement – The Beat Generation – Marshal McLuhan, Herbert Marcuse – Sexual revolution.  
2) The Rise of Radical Feminism – Kate Millet – The Vietnam War Martin Luther King and the Black Movement  
3) Black Aesthetics – emergence of alternative traditions – Black Fiction, Jewish-American, Native American traditions – Multiculturalism and civil society.

#### B) Trends in Fiction:

Jewish Fiction: Saul Bellow, Bernard Malamud, Joseph Heller, Judith Rossner, Johanna Kaplan, Cynthia Ozick  
Black Fiction: Ralph Ellison, James Baldwin, Alex Haley, John Williams, Toni Morrison, Alice Walker, Gloria Naylor  
Native American Novelists: Scott Momaday, James Welch, Paula Gunn Allen, Leslie Marmon Silko, Louise Erdrich  
Metafiction, fabulation, surfiction : Raymond Federman, John Hawkes, John Barth, Thomas Pynchon, Kurt Vonnegut.

#### c) Trends in Poetry:

Formalists/academic poets: Conrad Aiken, e.e.cummings.  
Beat Poets: Allen Ginsberg, Lawrence Ferlinghetti, Jack Kerouac, Garry Snyder, Gregory Corso, Diane di Prima.  
Confessional Poets: Robert Lowell, John Berryman, Sylvia Plath, Anne Sexton, W. D. Snodgrass  
The New York Poets: Frank O' Hara, John Ashbery, Kenneth Koch, Barbara Guest.  
Deep Imagists: Robert Bly, Robert Kelly, James Wright, Diane Wakoski.  
Black Poets: Black Power Movement of 1960s: Gwendolyn Brooks, Robert Hayden, Amiri Baraka, Nikki Giovanni, Sonia Sanchez, Rita Dove

#### Prescribed Texts:

##### Poetry

1) Allen Ginsberg:

From Howl I and II  
Sunflower Sutra  
My Sad Self  
Wales Visitation

2) Robert Lowell

The Blue Angel  
The Green Automobile

Man and Wife  
Obit  
Fishnet  
Dolphin  
Memories of West Street and Lepke  
The Mouth of the Hudson  
Reading Myself  
Epilogue  
The Quaker Graveyard in Nantucket

3) Sonia Sanchez

Right on: White America  
Personal Letter No.3  
A Letter to Dr. Martin Luther King  
Under a Soprano Sky  
Just Don't Never Give Up on Love  
Masks  
Father and Daughter  
To Anita

4) Adrienne Rich

Power  
Diving into the wreck  
One life  
Planetarium  
Splittings  
The Mirror in which two are seen as one  
The Phenomenology of Anger  
Mother – Right

#### Novels

5) John Updike

*Couples*

6) Thomas Pynchon

*Gravity's Rainbow*

7) Leslie Marmon Silko

*Ceremony*

8) Terry McMillan

*Disappearing Acts*

9) Jamaica Kincaid

*My Brother*

10) Amy Tan

*The Joy Luck Club*

11) Jhumpa Lahiri

*The Namesake*

12) Maxine Hong Kingston

*The Woman Warrior: Memoirs of a Girlhood  
Among Ghosts*



## Supplementary Reading

Selected Poems of Sylvia Plath, Robert Lowell, Adrienne Rich, Anne Sexton, Robert Creeley, Robert Duncan and Frank O' Hara from *The Vintage Book of Contemporary American Poetry* (ed) J.D. McClatchy

Selected poems of Gregory Corso, Jack Kerouac, Diane di Prima, Gary Snyder and Phillip Whalen from *The Beat Book* (ed) Anne Waldman.

|                   |                                           |
|-------------------|-------------------------------------------|
| William Faulkner  | <i>The Town</i>                           |
| Saul Bellow       | <i>Humboldt's Gift</i>                    |
| Joseph Heller     | <i>Catch 22</i>                           |
| Cynthia Ozick     | <i>Bloodshed</i>                          |
| James Baldwin     | <i>Another Country</i>                    |
| Toni Morrison     | <i>Song of Solomon</i>                    |
| Gloria Naylor     | <i>Mama Day</i>                           |
| James Welch       | <i>Winter in the Blood</i>                |
| Richard Brautigan | <i>Trout Fishing In America</i>           |
| Alice Walker      | <i>Now is the Time to Open Your Heart</i> |

## Recommended Reading

Altieri, Charles. *Self and Sensibility in Contemporary American Poetry*. New York: Cambridge University Press, 1984.

Bergmen, Ronald. *America in the Sixties: an Intellectual History*. New York: Free Press, 1968.

Boyars, Robert. (Ed.) *Contemporary Poetry in America*. New York: Schocken, 1974.

Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.

Core, George. (Ed.). *Southern Fiction Today: Renaissance and Beyond*. Athens: University of Georgia Press, 1969.

Federman, Raymond. (Ed.). *Surfiction: Fiction Now and Tomorrow*. Chicago: Swallow, 1975.

Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Frederick Ungar Publishing Company, 1979.

Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton: Princeton University Press, 1961.

Hoffman, Daniel. *Harvard Guide to Contemporary American Writing*. Cambridge, Mass. Harvard University Press, 1979.

Kiernan, Robert. *American Writing Since 1945: A Critical Survey*. New York: Frederick Ungar Publishing Company, 1982.

McClatchy, J.D. (Ed.). *The Vintage Book Of Contemporary American Poetry*. New York: Vintage Books, 2003.

Phillips, Robert. *The Confessional Poets*. Carbondale: Southern Illinois University Press, 1973.

- Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.
- Scholes, Robert. *Fabulation and Metafiction*. Urbana: University of Illinois Press, 1979.
- Schulz, Max. F. *Radical Sophistication: Studies in Contemporary Jewish American Novelists*. Athens: Ohio University Press, 1969.
- Tytell, John. *Naked Angels: The Lives and Literature of the Beat Generation*. New York: McGraw-Hill, 1976.
- Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.
- Waldman, Anne. (Ed.). *The Beat Book*. Boston: Shambhala Publications, 1996.
- Wallace, Ronald. *The Last Laugh: Form and Affirmation in the Contemporary American Novel*. Columbia: University of Missouri Press, 1979.
- A. Poulin, Jr. and Michael Waters (eds.) *Contemporary American Poetry*. New York : Houghtan Mifflin Co., 2001

**Examination Pattern :**

Theory Paper of 100 Marks

Q.1 on the Background Themes and Issues with three internal options. Answers to be given with reference to appropriate texts, other than those prescribed.

Q.2, 3 & 4 on the Prescribed Texts with three internal options each and combination of texts.

## M.A. (Hons.) English Studies

### Paper IV: Literature and Philosophy

Literature and philosophy have, since time immemorial, informed each other. To understand the literary productions of an age, it is highly productive for students of literature to understand dominant philosophical concepts and read literary texts against the backdrop of these concepts.

#### Background Themes and Issues:

- a) Plato's ideal 'Republic: The place of an artist in it. Aristotelian defence of poetry. The Plato-Aristotelian debate. Longinus on the Sublime. The concept of artistic autonomy. Art for Art's Sake and Art for Morality's Sake Debate.
- b) German Idealism and Romanticism. Kant. Schegel and Schiller. British Radical Philosophy. William Godwin. Edmund Burke. French Revolution and its effect on Literature. Rousseau. Voltaire. The Movement of Romanticism in 19<sup>th</sup> Century Europe.
- c) Existentialism and its effect on Literature. Nietzsche. Heidegger, Kierkegaard. The Challenges of Modernism in the 20<sup>th</sup> Century. New Theories in Human anthropology. Sir James Frazer. Miss Jessie Weston. Darwin's Theory of Evolution. Sigmund Freud. Karl Marx. T.E. Hulme.
- d) Representing the postmodern. Postmodern and Feminism. Postmodernism and the issue of the Marginalised. Internationalising the postmodern. Postmodernism and Postcolonialism. The End of History. The End of Ideology. Roland Barthes. Jacques Derrida. Michael Foucault. Simone de Beauvoir. M.K. Gandhi. B.R. Ambedkar. Frantz Fanon. Homi Bhabha. Edward Said.

#### Prescribed Texts:

1. Schiller, *On the Aesthetic Education of Man*
2. William Wordsworth, *The Prelude*
3. Nathaniel Hawthorne, *The Scarlet Letter*
4. Soren Kierkegaard, *The Concept of Dread*
5. Albert Camus, *The Outsider*
6. Harold Pinter, *The Dumb Waiter*
7. Sigmund Freud, *Five Lectures on Psychoanalysis*
8. D.H. Lawrence, *Sons and Lovers*
9. Peter Shaffer, *Equus*
10. Jean Francois Lyotard, *The Postmodern Condition: A Report on Knowledge*
11. William Burroughs, *Naked Lunch*
12. Arundhati Roy, *The God of Small Things*

### Recommended Reading

- Plato, *Republic* (trans. by F.M. Cornford) 1945.  
Aristotle, *Poetics* (Trans. by S.H. Butcher) New York/London: Macmillan, 1925.  
Augustine, *Selections from The City of God*  
Lorenz, *On the Sublime*.  
Montaigne, *Selections from the Essays*.  
Francis Bacon, *The Advancement of Learning*  
Thomas Browne, *Religio Medici*  
Pascal, *Selection from Pensees*  
Locke, *An Essay Concerning Human Understanding*  
William Godwin, *An Enquiry Concerning Political Justice*, (1793)  
Immanuel Kant, *Critique of Pure Reason* (1781)  
Mary Wollstonecraft, *Vindication of the Rights of Woman* (1792)  
Friedrich Nietzsche, *Beyond Good and Evil*, (1886).  
Søren Kierkegaard, *The Concept of Dread*, (1849).  
Sigmund Freud, *The Interpretation of Dreams* (1900).  
T.E. Hulme, *Reflections* (1921).  
George Lukacs, "The Ideology of Modernism" in *Modern Literary Criticism* (ed.) David Lodge, (1972).  
Roland Barthes, *Mythologies*. Trans. by Annette LeVes (1973). London: Granada.  
Kenneth Allan, *The Meaning of Culture: Moving the Postmodern Critique Forward* (1998). Westport: Connecticut.  
Richard Appignanesi, *Postmodernism for Beginners*, (1995) Cambridge: Icon Books.  
Philip Auslander, *From Acting to Performance: Essays in Modernism and Postmodernism*, (1997). London: Routledge.

### Examination Pattern:

- 100 marks Theory Paper  
Q. 1 on Background and Theory with three internal options  
Q. 2, 3 & 4 on the prescribed texts, with a focus on their comparative aspects. There will be three internal options in each question.

## M.A. (Hons.) English Studies

### Paper IV: Anglo-Irish Literature of the Twentieth Century

#### Background Themes and Issues:

- (a) Modernist Literary Movements, the War Years and Revolutions: Impact on Literature of the cultural movements in art, literature, music & architecture such as Imagism, Symbolism, Surrealism, Cubism, Bauhaus, Existentialism, Expressionism, Jazz.
- (b) Impact on Literature of the 20<sup>th</sup> Century of World War I and II such as the birth of machine warfare, trench battles, air battles, the atom bomb; Impact of 20<sup>th</sup> Century Revolutions such as the Russian Revolution, the German Revolution, the Irish Freedom Struggle, Divided Ireland, the Irish Troubles
- (c) Postmodern Literary Movements and Post-Imperial Scenario: Impact on Literature of Nihilism, Pop Art, Absurdism, Postmodernism in art, literature, architecture and music; Alternative narratives such as magic realist, fantasy, gothic, meta fiction.
- (d) Impact on Literature of Loss of Empires, Rise of Postcolonial Societies, Social and Psychological Realism, Rise of Multiculturalism, Racism, Rise of the New Left, Feminism, Campaign for Nuclear Disarmament, Hippie and Drug Culture, Globalisation, Information Technology. Impact on Literature of Diaspora and Immigration, Cultural Hybridity.

#### Prescribed Texts:

##### Fiction:

1. James Joyce, *Finnegan's Wake*
2. William Golding, *Fire Down Below*
3. Salman Rushdie, *The Ground Beneath Her Feet*
4. Seamus Deane, *Reading in the Dark*
5. Jeanette Winterson, *Written on the Body*

##### Poetry:

6. T.S. Eliot, *The Four Quartets*
7. B. Yeats, 'Among School Children', 'Circus Animals' Desertion', 'Leda and the Swan', 'An Acre of Grass', 'Sailing to Byzantium', 'The People' (from, W.B. Yeats, *Selected Poetry*)  
Wilfred Owens, 'Strange Meeting', 'Insensibility'  
Siegfried Sassoon, 'An Anthem for Doomed Youth'  
W.H. Auden, 'Unknown Citizen', 'Law Like Love'  
Ted Hughes, 'An Otter'  
(From *The Penguin Book of Contemporary Verse*, Edited by Kenneth Allott)  
Dylan Thomas, 'A Refusal to Mourn'  
Seamus Heaney, from *New Selected Poems*, 'Digging', 'Death of a Naturalist', 'Requiem for the Croppies', 'Mud Vision', 'The Punishment', 'Act of Union'  
Anne Stevenson, 'The Marriage'  
Carol Rumens, 'The Freedom Won by War for Women'  
James Fenton, 'A Vacant Possession'  
Douglas Dunn, 'Men of Terry Street', 'Empires'  
(from *The Penguin Book of Contemporary British Poetry*, edited by Blake Morrison and Andrew Motion)

##### Drama:

8. George Bernard Shaw, *Man and Superman*
9. J.M. Synge, *The Playboy of the Western World*
10. Samuel Becket, *End Game*
11. Tom Stoppard, *Arcadia*
12. Carol Churchill, *Cloud Nine*

#### Secondary Reading:

1. Motion Andrew: *First World War Poems*
2. Remarque Maria Erich: *All Quiet on the Western Front*
3. W.B. Yeats: *Countess Cathleen*
4. Carol Churchill: *Top Girls*
5. Peter Shaffer: *Equus*
6. Robert Bolt: *A Man for All Seasons*
7. George Bernard Shaw: *Pygmalion*
8. Martin Amis: *Money*
9. Salman Rushdie: *Fury*
10. James Joyce: *Ulysses*
11. William Golding: *Lord of the Flies*
12. Iris Murdoch: *The Sea, The Sea*
13. Virginia Woolf: *To the Lighthouse*
14. Doris Lessing: *The Grass is Singing*
15. Dermot Bolger: *The Vintage Book of Contemporary Irish Fiction*
16. Patrick McCabe: *Breakfast on Pluto: A Novel*
17. Paul Muldoon: *Selected Poetry: 1968-1998*
18. Patrick Crotty: *Modern Irish Poetry: An Anthology*
19. Brian Friel: *Translations*
20. Samuel Beckett: *Krapp's Last Tape*
21. Oscar Wilde: *The Importance of Being Earnest*

(These texts should be drawn upon for background teaching/examination and for practical work, if any)

#### Recommended Reading:

1. Bentley Eric: *The Playwright as Thinker: A Study of Drama in Modern Times*, New York, 1946.
2. Williams Raymond: *Drama from Ibsen to Eliot*, Penguin, 1968.
3. Innes Christopher: *Modern British Drama 1890-1990*, Cambridge University Press, 1992
4. Taylor John Russell ed.: *Anger and After: A Guide to New British Drama*, Penguin rev. 1963.
5. Esslin Martin: *The Theatre of the Absurd*, Pelican, rev. 1968
6. Heathcliffe Arnod: *Modern Verse Drama*, Methuen Critical Idiom Series
7. Heathcliffe Arnod: *The Absurd*, Methuen Critical Idiom Series
8. Weston Richard: *Modernism*,
9. Garrett Chris: *Introducing Modernism*
10. Overy Paul: *De Stijl: Art, Architecture, Design (World of Art)*
11. Grenz Stanley J: *A Primer on Postmodernism*
12. Best Stephen: *Postmodern Theory*
13. Smith Gregory Bush: *Nietzsche, Heidegger, and the Transition to Postmodernity*
14. Kuspit Donald: *Signs of Psyche in Modern and Postmodern Art*

15. Geddes Gary: *Twentieth Century Poetry and Poetics*
16. Morgan Robert: *Anthology of Twentieth Century Music*
17. Parrinder Patrick: *Nation and Novel: The English Novel from its Origins to the Present Day*, Oxford University Press, Oxford, 2006
18. Harper Margaret Mills: *The Spiritual and Literary Collaborations of George and W.B. Yeats*, Oxford University Press, Oxford, 2006
19. Kendall: *Modern English War Poetry*, Oxford University Press, Oxford, 2006
20. Potter Rachel: *Modernism and Democracy, Literary Culture 1900-1930*, Oxford University Press, Oxford, 2006
21. Sheringham Michael: *Everyday Life, Theories and Practices from Surrealism to the Present*, Oxford University Press, Oxford, 2006
22. Toril Moi: *Henrik Ibsen and the Birth of Modernism: Art, Theatre, Philosophy*, Oxford University Press, Oxford, 2006
23. Elizabeth Butler Cullingford: *Ireland's Others: Ethnicity and Gender in Irish Literature and Popular Culture*, University of Notre Dame Press, 2002
24. Nelson O'Ceallaigh Ritschel: *Synge and Irish Nationalism: The Precursor to Revolution*, Greenwood Press, 2002
25. Diarmaid Ferriter: *The Transformation of Ireland*, Overlook Press, 2005
26. Stephen James Meredith Brown: *Ireland in Fiction, A Guide to Irish Novels, Tales, Romances and Folk Lore*, Ayer Company Publishers, 1985

#### Examination Pattern:

100 Marks Theory Paper

Q. 1 on the Background Themes and Issues with three internal options. Answers to be given with reference to appropriate texts, other than those prescribed.

Q. 2, 3, 4 on the Prescribed Texts with three internal options each and combination of texts.

M.A. (Hons.) English Studies

Paper V - Re-Reading Canonical British Literature

THEORETICAL BACKGROUND

The aim of this paper is to encourage students to (re)read canonical British literature with the conceptual framework provided by some of the critical and literary theories evolved since the early twentieth century. By viewing the texts from varied perspectives, they will be led to appreciate the complex network of meanings contained in literary works that have stood the test of time.

The discussions will centre around two main issues:

- The concept of the canon.
- The politics of canon formation

With the help of two to three carefully chosen critical articles, the use of the following theories will be demonstrated:

- Structuralism
- Derridan Deconstruction
- Postmodernism
- Gender Studies (includes feminist, gay, lesbian and masculinist studies)
- Race and Ethnicity Studies
- Psychoanalysis
- Archetypal Criticism
- Marxism and Postmarxism
- Reader Response Criticism
- Postcolonialism
- New Historicism
- Dialogic Criticism
- Stylistics

### Prescribed Texts:

The prescribed texts that constitute the British canon will be examined from the viewpoints discussed above.

- 1) Geoffrey Chaucer - *Troilus and Cressida*
- 2) William Shakespeare - *Antony and Cleopatra*
- 3) John Milton - *Paradise Lost* – Books I, II, IV and IX
- 4) Jane Austen - *Emma*
- 5) Charles Dickens – *Hard Times*
- 6) Joseph Conrad - *Heart of Darkness*
- 7) D.H. Lawrence – *Women in Love*
- 8) James Joyce - *Ulysses*
- 9) George Bernard Shaw - *Pygmalion*
- 10) T. S. Eliot – *Hollow Men* and *Ash Wednesday*
- 11) Samuel Beckett – *Waiting for Godot*
- 12) Doris Lessing – *The Golden Notebook*

### RECOMMENDED READING

#### • Structuralist Readings

- 1) Jacques Lacan “A Seminar on the Purloined Letter”
- 2) Tzvetan Todorov from *The Poetics of Prose*
- 3) Roland Barthes from *Critical Essays*.

#### • Derridan Deconstructive Readings

- 1) Paul de Man. from *Allegories of Reading*.
- 2) Johnson, Barbara from *The Critical Difference: Essays in the Contemporary Rhetoric of Reading*.
- 3) J. Hillis Miller from *Fiction and Repetition: Seven English Novels*. 1982.

#### • Postmodernist Readings

- 1) Brenda Marshall from *The Postmodern Condition*
- 2) Linda Hutcheon “Incredulity Toward Metanarrative: negotiating Postmodernism and Feminisms” in *Postmodernism and Feminism: Canadian Contexts*. Ed. Shirin Kudchedkar

- 3) Vevaina, Coomi S. "Erasing Edges: Michael Ondaatje's 'Coming Through Slaughter' and 'Running in the Family' as Postmodernist Fiction" in *Postmodernism and Feminism: Canadian Contexts*. Ed. Shirin Kudchedkar

• Gender Studies (includes feminist, gay, lesbian and masculinist studies)

- 1) Kate Millet – on D. H. Lawrence in *Sexual Politics*
- 2) Sandra Gilbert and Susan Gubar – "The Birth Myth in Mary Shelley's *Frankenstein*" in *The Madwoman in the Attic*.
- 3) Gregory W. Bredbeck from *Sodomy and Interpretation, Marlowe to Milton*.

• Race and Ethnicity Studies

- 1) Gayatri Spivak "Three Women's Texts"
- 2) Margo Hendricks and Patricia Parker (eds.) from *Women, 'Race' and Writing in the Early Modern Period*.
- 3) Henry L. Gates Jr, from *Reading Black, Reading Feminist: A Critical Anthology*

• Psychoanalytic Readings

- 1) Sigmund Freud "Dostoevsky and Parricide" in *Mourning and Melancholia*
- 2) Ernest Jones "Hamlet and Oedipus"
- 3) Peter Brooks from *Psychoanalysis and Storytelling*

• Archetypal Readings

- 1) Maud Bodkin.. "Archetypal Patterns in 'The Ancient Mariner'".
- 2) Northrop Frye. "The Archetypes of Literature" in *Fables of Identity*.
- 3) Annis Pratt. *Archetypal Patterns in Women's Fiction* "So has it been said. So shall it be done." An Archetypal Analysis of Margaret Atwood's *The Handmaid's Tale*

• Marxist and Postmarxist Readings

- 1) Eagleton, Terry. "Heathcliff and the Great Hunger" in his *Heathcliff and the Great Hunger*. London: Verso Press.
- 2) Gayatri C. Spivak "Displacement and the Discourse of Women" *Displacement: Derrida and After*. (ed.) Mark Krupnick
- 3) Chris Bullock and David Peck (Eds.) from *Guide to Marxist Literary Criticism*

- Reader Response Criticism

- 1) Judith Fetterley from *The Resisting Reader*
- 2) Stanley Fish from *Surprised by Sin: The Reader in 'Paradise Lost'*
- 2) Norman Holland "Wallace Stevens : A Hightone Old Christian Woman"  
*Response*

- Postcolonial Readings

- 1) Edward Said from *Culture and Imperialism*.,
- 2) Rosemary Hennessy and Rajeshwari Mohan "The Construction of Woman in Three Popular texts of the Empire" in *Colonial Discourse and Post-Colonial Theory*. Ed. Patrick Williams and Laura Chrisman.
- 3) Patrick Williams "'Kim' and Orientalism" in *Colonial Discourse and Post-Colonial Theory*. Ed. Patrick Williams and Laura Chrisman.

- New Historicist Readings

- 1) Stephen Greenblatt. "Invisible Bullets" in *Shakespearean Negotiations*
- 2) Louis A. Montrose "Professing the Renaissance: The Poetics and politics of Culture" in *The New Historicism* Ed. By H. Aram Veeser
- 3) Margaret W. Ferguson, Maureen Quilligan and Nancy J. Vickers (Ed.) from *Rewriting the Renaissance: The Discourse of Sexual Difference in Early Modern Europe*.

- Dialogic Criticism

- 1) Mikhail Bakhtin from *Rabelais and His World*.
- 2) Giltrow, Janet. "Democratic Intention and Dialogic Intelligence in 'Cuckold'" in *The Shifting Worlds of Kiran Nagarkar's Fiction*. Ed. Yasmeen Lukmani. New Delhi: Indialog, 2004.
- 3) Don H. Bialostosky from *Wordsworth, Dialogics and the Practice of Criticism*.

- Stylistics

- 1) Carter, Ronald. (ed.) – on Shakespeare's 'Othello' in *Language and Literature: An Introductory Reader in Stylistics*. London: George Allen and Urwin, 1982.
- 2) Carter, Ronald. (ed.) – on Hemingway's 'Cat in the Rain' in *Language and Literature: An Introductory Reader in Stylistics*. London: George Allen and Urwin, 1982.

3) Roman Jacobson and Stephen Rudy from *Yeats's 'Sorrow of Love' Through the Years*.

**Examination Pattern:**

Theory paper of 100 marks

Q. 1 on Background and Theory with three internal options. Answers to be given with reference to appropriate texts, other than those prescribed.

Q. 2, 3 & 4 on the prescribed texts, with a focus on their re-reading through different theoretical frames. There will be three internal options in each question.

M.A. (Hons.) English Studies  
Paper VI : Theory and Methodology of Comparative Literature

Background Themes and Issues

- a) History of the Term Comparative Literature. Definition of Comparative Literature. The Need for a Comparative Study of Literature. Its Relevance and Significance in a Multi-lingual Context Today. Comparative Literature and Nation-Building.
- b) Comparative Literatures. The Magnitude and Variety of Literature Produced in Different Languages. The Ancient Classical Texts in Sanskrit and their Counterparts in European Languages - Greek, Latin. The Ancient Literary Traditions - Indian, Chinese, Greek, Roman, etc. Regional Literature. National Literature. Goethe's Concept of World Literature. World Literature Today. The Indian Rasa Theory and Canonical Literature in India. Literature within Comparative Perspectives. Feminism. Literature of the Marginalised. New Literatures in English.
- c) Schools of Comparative Literatures. French School. American School. Gayatri Spivak's Cross Cultural Approach. Facets of Comparative Studies – Aspectual, Linguistic, Formal, Technical, Theoretical, Attitudinal, Rhetorical and Aesthetic. The Concept of Shared Experience, Sensibility and Perception.
- d) Significance of Translation in Comparative Literary Studies. Literary Translations. Contextuality, Textuality and Intertextuality. Diachronic Study of Translation. Problems of Literary Translation. Translation as Linguistic Bridge-building.

Prescribed Texts:

Poetry:

1. T.S. Eliot, *The Wasteland*  
Arun Kolatkar, *Jejuri*
2. Subramanian Bharati, *Selected Poems*  
Mohammad Iqbal, *Selected Poems*  
(Selection of Poems by the University Department of English)
3. Selections from Poems in Arjun Dangle (ed.): *Poisoned Bread*  
Le Roi Jones, *Preface to a Twenty Volume Suicide Note*.

Fiction:

4. Albert Camus, *Outsider*  
Bhalchandra Nemade, *Cocoon*
5. Premchand, *Widows, Wives and Other Heroines*: Twelve Stories, translated by David Rubin, OUP, 1998  
Gloria Naylor, *The Woman of Brewster Place*
6. Arundhati Roy, *The God of Small Things*  
Buchi Emecheta, *Joys of Motherhood*

Drama:

7. Camus, *Caligula*  
Girish Karnad, *Tughlaq*
8. T.S. Eliot, *Murder in the Cathedral*  
Tennyson, *Becket* (in *Becket and Other Plays*)
9. U.R. Ananthamurthy, *Samskara*  
Premanand Gajvi, *Kirwant*

### Secondary Reading:

1. Henrik Ibsen, *A Doll's House*
2. Vijay Tendulkar, *Silence, the Court is in Session*
3. Charlotte Bronte, *Jane Eyre*
4. Jean Rhys, *The Wide Sargasso Sea*
5. William Shakespeare, *The Tempest*
6. W.H. Auden, *The Sea and The Mirror*
7. Daniel Defoe, *Robinson Crusoe*
8. J.M. Coetzee, *Foe*
9. Thomas Mann, *Death in Venice*
10. Nietzsche, *The Birth of Tragedy*
11. Vladimir Nabokov, *Lolita*
12. Gustave Flaubert, *Madame Bovary*

### Recommended Reading:

1. Nabaneeta Dev Sen, *Counterpoints: Essays in Comparative Literature*, Calcutta, Prajna, 1984.
2. Naresh Guha (ed.), *Contributions to Comparative Literature: Germany and India*, Calcutta, Jadhavpur University Publication, 1973.
3. K.A. Koshi (ed.), *Towards Comparative Literature*, Aligarh, Aligarh Muslim University Publication, 1987.
4. Ulrich Weisstein, *Comparative Literature and Literary Theory: Survey and Introduction*. Bloomington and London, Indiana University Press, 1973.
5. Amiya Dev, *The Idea of Comparative Literature in India*, Calcutta, Papyrus, 1984.
6. Rene Wellek, *Comparative Literature: Proceedings of the Second Congress of the ICLA*, Chapel Hill, North Carolina University Press, 1959.
7. Ngugi Wa Thiong'o, *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*, New York, Lawrence Hill and Company, 1973.
8. Earnest R. Curtius, *Essays on European Literature*, translated Michael Kowal, Princeton, Princeton University Press, 1973.
9. Amiya Dev and Sisir Kumar Das (eds.), *Comparative Literature: Theory and Practice*, Shimla, Indian Institute of Advanced Study in Association with Allied Publishers, 1988.
10. Sureshchandra (ed.) *Essays in Comparative Literature*, New Delhi, Anmol Publication, 1998.
11. Haun Saussy, *Comparative Literature in the Age of Globalisation*, John Hopkins University Press, 2006.
12. Rambhau Badode, Arvind Mardikar & A.G. Khan, *New Directions in Comparative Literature*, Macmillan India Ltd. 2007.

2

**Examination Pattern:**

100 marks Theory Paper

Q. 1 on Background and Theory with three internal options to be answered with reference to texts other than the ones prescribed for detailed study.

Q. 2, 3 & 4 on the <sup>Prescribed</sup> texts, with a focus on their comparative aspects. There will be three internal options in each question and combination of texts.

Paper VII: Contemporary American Drama (1950 onwards)

**Background**

- A) Psychological Drama in Broadway Theatre: 1950s to 1970s – William Inge, Robert Anderson, Lillian Hellman, William Gibson, Carson McCullers.
- B) Black Theatre of social commitment – Alice Childress, James Baldwin, Douglas Turnerward, Ntozake Shange, Adrienne Kennedy.  
Black Separist theatre – Amiri Baraka, Ed Bullins
- C) Off-Broadway Developments- 1960s and 1970s- Experimental theatre, Absurd theatre- Edward Albee, Jack Gelber, Artur Kopit, Jack Richardson.  
Off-Off-Broadway developments: Makeshift theatres, LaMama Experimental Theatre Club, Judson Poets' theatre, Theatre Genesis, Regional Theatres in Louisville, Dallas, Minneapolis and Los Angeles  
Drama Cooperatives: The Living Theatre, The Open theatre, The Performance Group  
American Jewish Theatre in Massachusetts – Dick Goldbreg

**Prescribed Texts**

- |                        |                                        |
|------------------------|----------------------------------------|
| 1) Edward Albee        | <i>Who's Afraid of Virginia Woolf?</i> |
| 2) Robert Anderson     | <i>Tea and Sympathy</i>                |
| 3) David Mamet         | <i>American Buffalo</i>                |
| 4) Sam Shepard         | <i>Buried Child</i>                    |
| 5) Amiri Baraka        | <i>Slave Ship</i>                      |
| 6) Ntozake Shange      | <i>Daddy Says</i>                      |
| 7) Wendy Wasserstein   | <i>An American Daughter</i>            |
| 8) Tess Onwume         | <i>Shakara: Dance-Hall Queen</i>       |
| 9) Terrence McNally    | <i>Witness</i>                         |
| 10) Henry David Hong   | <i>Mr. Butterfly</i>                   |
| 11) Lorraine Hansberry | <i>A Raisin in the Sun</i>             |
| 12) August Wilson      | <i>Fences</i>                          |

**Supplementary Reading**

- |                    |                                |
|--------------------|--------------------------------|
| Adrienne Kennedy   | <i>Funnyhouse of a Negro</i>   |
| William Inge       | <i>Come Back, Little Sheba</i> |
| Lillian Hellman    | <i>Toys in the Attic</i>       |
| Anne Devere Smith  | <i>Twilight Los Angeles</i>    |
| Archibald Macleish | <i>J. B</i>                    |

Frank Gilroy  
 Jack Gelber  
 Arthur Kopit  
 Jean Claude Van Itallie  
 Jules Feiffer  
 Dick Goldberg  
 James Baldwin  
 Ed Bullins

Who'll Save the Plowboy?  
 The Connection  
 All Over Town  
 The Serpent: A Ceremony  
 Knock Knock  
 Family Business  
 The Amen Corner  
 The Gentleman Caller

### Recommended Reading

- Berkowitz, Gerald. *New Broadways: Theatre Across America (1950-1980)*. Totowa, New Jersey: Rowman and Littlefield, 1983.
- Bordman, G. *The Oxford Companion to American Theatre*. Oxford: Oxford Publication, 1984.
- Bernstein, Samuel J. *The Strands Entwined: A New Direction in American Drama*. Boston: Northeastern University Press, 1980.
- Brustein, Robert. *Critical Moments: Reflections on Theatre and Society, 1973-1979*. New York: Random House, 1980.
- Cohen, Ruby. *New American Dramatists, 1960-1980*. Basing Stoke: The Macmillan Press, 1982.
- Daniel, Hoffman. *Harvard Guide to Contemporary American Writing*. Cambridge, Mass: Harvard University Press, 1979.
- Esslin, Martin. *The Theatre of the Absurd*. London: Methuen, 1974.
- Gould, Jean. *Modern American Playwrights*. New York: Dodd, Mead, 1966.
- Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Ungar, 1973.
- Kiernan, Robert. *American Writing Since 1945: A Critical Survey*. New York: Frederick Ungar Publishing Company, 1982.
- Laehr, John. *Astonish Me*. New York: Viking, 1973.
- Little, Stuart W. *Off-Broadway: The Prophetic Theatre*. New York: Coward, McCann & Geoghegan, 1972.
- Mordden, Ethan. *The American Theatre*. New York: Oxford University Press, 1981.
- Podhoretz, Norman. *Doings and Undoings: The 50s and After in American Writing*. New York: Farrar Straus and Giroux, 1964.
- Zeigler, Joseph Wesley. *Regional Theatre: The Revolutionary Stage*. Minneapolis: University of Minnesota Press, 1973.

### Examination Pattern :

Theory Paper of 100 Marks

- Q.1 on the Background Themes and Issues with three internal options. Answers to be given with reference to appropriate texts, other than those prescribed.
- Q.2, 3 & 4 on the Prescribed Texts with three internal options each and combination of texts.

Background Themes and Issues

- a) The Concept of Resistance: Why Resistance? Resistance to What? Individual as the Social System. Individual as the Power Structure. Class and Caste. Authority and the Social Groups. Resistance as Revolution. Types of Revolution – social, political, technological, economic. Major Revolutions in History: The Buddhist 'Revolution' in ancient India. Reformation in Europe. Romanticism as a revolt against Classicism. The French Revolution. The Industrial Revolution. The Russian Revolution. The German Revolution. The Gandhian Revolution. The Ambedkerite Revolution.
- b) Resistance by Major Thinkers: Karl Marx and Dialectic Materialism, Marxist Resistance to History. Tradition and Modernity. The Theory of Evolution by Charles Darwin and resistance to Religious Thinking. Sigmund Freud's Theories as Challenge to Conservative Social Thought and Behaviour.
- c) Resistance after Modernism: Postmodernism and Resistance. Resisting Tradition, Culture and Conventionalism. The Beat Writers/artists. The End of Ideology. The End of History. Women and Resistance. The Marginalised and Resistance. Caste, Class and Race in Resistance. The Black Resistance. The Dalit Resistance. Resistance by Minority Groups such as Gays, Lesbians, Subalterns.
- d) Language as Resistance: Disorientation of Traditional Linguistic Systems. The Use of Dialects as Resistance to Standard Language. The Appropriation of the Master Tongue by the Colonised. The Hybridisation of Language. The Metaphors and Images of Resistance. The Tropes of Resistance. Aesthetics of Resistance and Marginality.

Prescribed Texts:

1. Marx and Engels, *The Communist Manifesto*
2. Jyotiba Phule, *Slavery*, translated by P.G. Patil
3. Mary Wollstonecraft, *The Vindication of the Rights of Women*
4. B.R. Ambedkar, *The Annihilation of Caste*
5. Frantz Fanon, *The Wretched of the Earth*
6. Jim Collins, *Uncommon Cultures: Popular Cultures and Postmodernism*
7. Thomas Hardy, *Tess of the d'Urbervilles*
8. John Osborne, *Look Back in Anger*
9. Allan Silletto, *Loneliness of a Long Distance Runner*
10. Adrienne Rich, *Love Poems*
11. Wole Soyinka, *A Shuttle in the Crypt*
12. Namdev Dhasal, *Golpeetha*

### Secondary Reading:

1. *The Social Contract*: Jean Jacques Rousseau
  2. *Preface to the Lyrical Ballads*: William Wordsworth
  3. *Literature and Revolution*: Leon Trotsky
  4. *The Second Sex*: Simone de Beauvoir
  5. *Black Skin White Masks*: Frantz Fanon
  6. *Castes in India/Who were the Shudras*: B.R. Ambedkar
  7. *Slash*: Jeanette Armstrong
  8. *The Art of Dying*: Githa Hariharan
  9. *The Crow Eaters*: Bapsi Sidhwa
  10. *The Kite Runner*: Khaled Hosseini
  11. *Feminist Fables*: Suniti Namjoshi
  12. *The Boy Friend*: R. Raj Rao
  13. *The Rebel*: Albert Camus
  14. *Hind Swaraj*: M.K. Gandhi
  15. *Towards a Non-Brahmin Millennium*: Manu S. Rajadurai and Geetha Vardarajan
  16. 'Introduction' and Essay on 'Debating...' in *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*: Ed. Sharmila Rege
  17. 'Waiting for a Visa': B.R. Ambedkar
  18. *The Revolt of the Masses*: Ortega E. Gasset
  19. *The High Caste Woman*: Pandita Ramabai.
- (These texts should be drawn upon for background teaching/examination)

### Recommended Reading:

1. *The Novel and the Revolution*: Alan Swingewood, Macmillan, 1975
2. *Towards an Aesthetics of Opposition: Essays on Literature, Criticism and Cultural Imperialism*: Arun Prabha Mukherjee, TSAR Publications, 1988
3. *Marxist Literary Theory*: Eds. Terry Eagleton and Drew Milne, Blackwell Publishers, Oxford University Press, Delhi, 1982
4. *Joti Pratha*: Ram Manohar Lohia, Navhind, Hyderabad, 1964
5. *Black Skin, White Masks*: Frantz Fanon, Paris, 1961, New York, 1965.
6. *Decolonising the Mind: The Politics of Language in African Literature*: Ngugi Wa Thiong'o, 1986
7. *The Psychoanalytic Theory of Male Homosexuality*: Kenneth Lewes, Simon and Schuster, New York, 1988
8. *Structure, Sign and Play in the Discourse of Human Sciences*: Jacques Derrida
9. *Postmodernism, or the Cultural Logic of Late Capitalism*: Fredric Jameson, Duke University Press, 1992
10. 'The Politics of Theory: Ideological Positions in the Postmodernism Debate', in David Lodge (ed), *Modern Criticism and Theory: A Reader*, London, Longman, 1988
11. *The End of History and the Last Man*: F. Fukuyama, Penguin, 1992
12. *What is Literature?*: Jean Paul Sartre, 1949
13. *Sexual/Textual Politics*: Toril Moi, London, Methuen, 1985.

14. *Sexual Anarchy: Gender and Culture at the Fin de Siecle*: Elaine Showalter, London, Bloomsbury, 1991
15. *History and Class Consciousness*: Georg Luckas, Cambridge, MIT Press, 1971
16. *A New History of the Cold War, Class Consciousness, and Revolution*: Dayton, Ohio: Black Praxis Press, 1981.
17. *Prison Notebooks*: Antonio Gramsci, Columbia University, 2007
18. *The Age of Revolution*: Eric Hobsbawm,
19. *Selected Subaltern Studies*: Eds. Ranjit Guha and Gayatri Spivak, Oxford University Press, New York and Oxford, 1988
20. *Caste, Class and Occupation*: G.S. Ghurye, Popular Book Depot, 1961
21. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*: Hazel V. Carby, New York, Oxford University Press, 1987
22. *The Politics of Literary Expression A Study of Major Black Writers*: Donald B. Gibson, Westport, Conn. Greenwood Press, 1981
23. *The Theatre of the Black Americans*, 2 Vols.: E. Hill, Englewood Cliffs. New Jersey, 1980
24. *The Mirror and the Lamp, Romantic Theory and the Critical Tradition*: M.H. Abrahams, London, Oxford University Press, 1953
25. *Postmodernism, A Reader*: Ed. Patricia Waugh, London. Edward Arnold,
26. *The World is Flat: A Brief History of the Globalised World in the 21<sup>st</sup> Century*: Thomas Friedman, Farrar, Strauss and Giroux, 2005
27. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*, by Sharankumar Limbale. Translated by Alok Mukherjee. Orient Longman, 2004
28. *Gender & Caste: Issues in Contemporary Indian Feminism*: edited by Anupama Rao. New Delhi, Kali for Women, 2003
29. *From Untouchable to Dalit : Essays on the Ambedkar Movement*: Eleanor Zelliot. Manohar, 1998
30. *Dalit Movement in South India : 1857-1950*: Swapna H. Samel. New Delhi. Serials, 2004
31. *Dalit Politics and Literature*: Pradeep K. Sharma. Delhi. Shipra, 2006
32. *Dalit's Inheritance in Hindu Religion*: Mahendra Singh. New Delhi. Kalpaz Pub., 2006

### Examination Pattern:

100 Marks Theoretical Paper

Question No. 1 on Background Issues and Theoretical Concepts with three internal options, to be answered with reference to texts other than the ones prescribed for detailed study.

Questions No. 2, 3 and 4 with three internal options each, on texts for detailed study with combination of texts

## M.A. (Hons.) English Studies

### Paper VIII : Language Learning And Rhetorical Processing

#### **Objectives:**

1. To understand the process of language acquisition/ learning in animals, children, and second language learners.
2. To understand the nature of selected aspects of the teaching / testing process, namely, error analysis, testing, skills and strategies in language reception and production, and materials production.
3. To understand aspects of the rhetorical organisation of text, and the nature of the demands of different rhetorical genres, in order to improve the understanding and production of texts.
4. To interrelate discourse processes with the representation of information in the memory, and with cognitive abilities such as analysis, interpretation, evaluation. To explore processes of thinking, with a view to improving one's own thinking abilities.

#### Section I

### **Language Learning**

#### **1. Language Learning/ Acquisition**

- a) **'Acquisition' and 'learning'. Formal and informal learning**
- b) **Animal forms of communication.** Characteristics of human language. Can animals learn human language?
- c) **Theories of language learning**
  - Behaviorist: Classical Conditioning (Pavlov); Operant Conditioning (Skinner).
  - Rationalist: Nativist (Chomsky). Cognitivist (Slobin, Piaget, etc); Krashen's Monitor Model
  - Interactionist theories, such as those of Schumann, Hatch.

#### **2. Language Learning/ Acquisition**

- a) **First Language Acquisition**
  - (i) **Maturational factors.** The critical age hypothesis: evidence from children brought up without access to language
  - (ii) **Development of phonology, syntax and lexis.** Syntactic, semantic, discourse explanations for language development. The possibility of an optimal sequence of morpheme acquisition. Acquisition of form versus function.
- b) **Second Language Acquisition/ Learning**
  - i) **Similarities between first and second language acquisition/learning**
  - ii) **Linguistic input, interaction, and instruction.**
    - Caretaker/ caregiver language/ motherese for L1 acquisition
    - Nature of input for L2 learning and its effect. Comprehensible input: 'rough tuning' and 'fine tuning'. Effect of instruction on accuracy orders and developmental

- sequences: acquisition processes; rate of acquisition; level of ultimate second language proficiency attained.
- iii) **Learner characteristics affecting second language acquisition / learning.** Circumstances in which a second language is acquired. Age aptitude, intelligence, motivation and needs, personality and cognitive style, attitudes towards the target language group, the social context of acquisition/ learning. The good language learner.
- iv) **Learner processes and strategies of learning.** Imitation, simplification, over-generalisation, transfer. Rule formation/ Error. Fossilisation of linguistic forms. Formulaic speech, 'data-gathering' versus 'hypothesis formation' as strategies. Social and cognitive strategies.

### 3. Learning processes in relation to teaching and testing

#### a) Production and Processing of Language Skills: Reading, Writing and Oral Communication in a first/ second language:

- i) The strategies used by a good reader, writer, listener, speaker.
- ii) Linguistic and cognitive sub-skills involved in the skills of reading, writing, listening, speaking.
- iii) 'Product' and 'process' approaches in the acquisition of the four skills.

#### b) The concept of error in language teaching.

- i) The 'Inter-language' hypothesis. L1 interference/ the Contrastive Analysis hypothesis.
  - ii) Error as a stage in language learning.
  - iii) Types of feedback on error: knowledge of results, affective nature of feedback.
- Effect of correction: input, intake. Whether feedback/ correction helps.

#### c) Testing of L2 acquisition/ learning

- i) Criteria for a good test: Validity, reliability, feasibility.
- ii) Methods of elicitation of ability: test format. Difficulty levels. Product and process approaches in testing.

#### 4.a) Rhetorical organisation of text: Topic, theme; given and new information

- i) Rhetorical genre analysis. Analysis of the structure of narrative, exposition, description, argumentation.
- ii) Rhetorical structure analysis, e.g. Cause-effect patterns; antithesis, statement of conditions.
- iii) Relationship between spans of text within a text. Elaboration, repetition: general and specific statement Cohesion and coherence. Clause relations (Hoey, 1983). Lexical patterning in text. Punctuation, paragraphing in rhetorical structuring

#### b) Memory and Discourse Processes in learning/ communication

- i) Memory: short-term, long-term. Processes of perception. Encoding, storage and retention and retrieval of information in the brain. Plateaus in learning.

- ii) Processes of thinking. Divergent and convergent thinking. Brainstorming words and images. Mind mapping. Mind mapping for self-analysis and problem-solving; for examinations; for meetings.

### Recommended Reading

#### Topic 1

##### Text-books

1. Aitchison, Jean. 2001. 5th ed. *The Articulate Mammal: An Introduction to Psycholinguistics*. London: Hutchinson, (Chaps. 1-6)
2. McLaughlin, Barry. 1987. *Theories of Language Acquisition*. London/ New York: Edward Arnold.

#### Topic 2

##### Text-book

3. Dulay, H., Burt, M. and Krashen, S. 1982. *Language Two*. New York / Oxford: Oxford University Press.

##### Reference reading

4. Kasper, Gabriele and Kenneth, R. Rose. *Pragmatic Development in a Second Language*. 2002. U.S.A: Blackwell Publishing
5. Larsen-Freeman, Diane & Long, Michael. 1991. *An Introduction to Second Language Acquisition Research*. London/ New York: Longman, (Chap. 7).
6. Saville-Troike, Muriel. 2006. *Introducing Second Language Acquisition*. CUP
7. Slobin, Dan. 1971, 2nd ed. 1979. *Psycholinguistics*. U.S.A/ London: Scott, Foresman.

8. Spolsky, B. 1989a. *Conditions for Second language Learning*. OUP
9. Prabhu, N.S. 1987. *Second Language Pedagogy*. Oxford: Oxford University Press.
10. Ellis, Rod. 1986. *Understanding Second Language Acquisition*. Oxford University Press.
11. Krashen, S. 1984. *Problems & Principles in Second Language Acquisition*. London: Pergamon.
12. Hatch, Evelyn. 1978/1983. *Psycholinguistics: A Second Language Perspective*. Rowley, Mass.: Newbury House.

#### Topic 3

13. Alderson, J. Charles & Urquhart, A.H. (eds.). 1984. *Reading in Foreign Language*. London: Longman.
14. Desmond Allison. *Language Testing and Evaluation: An Introductory Course*
15. Shaughnessy, Mina P. *Errors & Expectations: A Guide to Basic Writing*. New York / Oxford: Oxford University Press, 1977.
16. Kroll, Barbara (ed). 1992. *Second Language Writing*. Cambridge: Cambridge University Press.
17. Giltrow, Janet. 1995 *Academic Writing*. Canada: Broadview Pubs. (Chap. 1).

18. Richards, Jack. 1972. *Error Analysis*. London: Longman.
- Pitt Corder, S. 1982. *Interlanguage and Error Analysis*. London: Longman.
19. Bachman, Lyle. 1990. *An Introduction to Language Testing*. New York / Oxford: Oxford University Press.
20. Cohen, A.D. 1987. *Language Testing*. New York: Oxford University Press.

Topic 4 a)

21. Swales, John. 1993. *Genre Analysis*. Cambridge: Cambridge University Press, (esp., Chap 1).
22. Hoey, Michael P. 1984. *On the Surface of Discourse*. London: George Allen & Unwin.
23. Hoey, Michael P. 1991. *Patterns of Lexis in Text*. Oxford: Oxford University Press.
24. Hatch, Evelyn. 1992. *Discourse and Language Education*. Cambridge / New York : Cambridge University Press, (Chapters 1,2,3,5,7,9).
25. Peck Macdonald, Susan. *Academic Writing in the Social Sciences & Humanities*.

REF

Topic 4 b)

26. Clark, H.H. & Clark, E. V. 1977. *Psychology and Language: An Introduction to Psycholinguistics*. New York: Harcourt, Brace, Jovanovich.
27. Foss, D. O. & Hakes, D. T. 1978. *Psycholinguistics: An Introduction to the Psychology of Language*. Englewood Cliffs, NJ: Prentice Hall.
28. Johnson-Laird, P. N. 1983. *Mental Models*. Cambridge : Cambridge University Press.
29. Greene, Judith. 1987. *Memory, Thinking & Language: Topics in Cognitive Psychology*. Lond. & New York: Methuen.
30. Buzan, Tony. 1993. *The Mind Map Book*. London: BBC Books.
31. De Bono, Edward. 1970/ 1990. *Lateral Thinking*. Ward Lock Education/ Reprinted Penguin, U.K.

### Examination Pattern:

100 Marks Theory Paper

Each question will be of 25 marks.

There will be four questions with three internal options for each question. The questions may combine topics, wherever admissible.

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