

UNIVERSITY OF MUMBAI
No.UG/ 40 of 2008

CIRCULAR:-

A reference is invited to the Ordinances, Regulations and Syllabi relating to the M.A. (Part I & II) degree course vide Pamphlet No. 157 and to this office Circular No. UG/74 of 2004, dated 1st March, 2004 and No.UG/ 101 of 2005 dated 11th March, 2005 and the Head, University Department of English, and 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 28th September, 2007 has been accepted by the Academic Council at its meeting held on 14th December, 2007 vide item No. 4.14 and that, in accordance therewith, the syllabus of M.A(Part I & II) degree course in the subject of English has been revised as per Appendix and that the same will be brought into force with effect from the academic year 2008-2009.

MUMBAI-400032
28th January, 2008.

for I/c REGISTRAR

To,

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

A.C./4.14/14.12.2007.

No. UG/ 40-A of 2008, MUMBAI-400 032

28th Januray, 2008

Copy forwarded with compliments for information to :-

- 1) The Dean, Faculty of Arts
- 2) The Chair-man. 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, Enrolment, 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), Vidyanagari, (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 submitted.



UNIVERSITY OF MUMBAI



Revised Syllabus for the M.A. (Part I & II) Degree Course in English

(With effect from the academic year 2008-2009)

Revised syllabus for M.A. degree course in English
(2008-2009)

Revised M.A. in English

Part I

1. Indian Literature in English (1820s onwards)
2. Linguistic and Stylistic Analysis of Texts
3. Literature of the English Renaissance and Restoration
4. a) Language Learning and Teaching

OR

- b) Nineteenth and Twentieth Century American Literature

Part II

5. Literary Theory and Criticism
6. Literature of the Romantic and Victorian Period
7. Anglo-Irish Literature of the Twentieth Century
8. a) Indian Literature in Translation

OR

- b) New Literatures in English

N.B. Students who opt for option 4. a) in Part I, will have to opt for option 4. a) in part II. Students who opt for option 4 b) in Part I will have to opt for option 4 b) in Part II

Revised Syllabus for M.A. in English

June 2008 onwards

Part I

1. Indian Literature in English (1820s onwards)
2. Linguistic and Stylistic Analysis of Text
3. Literature of the English Renaissance and Restoration
4. a) Language Learning and Teaching

OR

- b) Nineteenth and Twentieth Century American Literature

Part II

5. Literary Theory and Criticism
6. Literature of the Romantic and Victorian Period
7. Anglo-Irish Literature of the Twentieth Century
8. a) Indian Literature in Translation

OR

- b) New Literatures in English

N.B. Students who opt for option 4. a) in Part I, will have to opt for option

8. a) in part II. Students who opt for option 4 b) in Part i will have to opt for option 8 b) in Part II

Paper I : Indian Literature In English (1820s onwards)

Background themes and issues

- (a) **The Beginnings and Nationalism:** The beginning of English Studies in India; Macaulay's Minute; Anglicist-Orientalist Debate; Impact on early Poetry and the novel: from Bankim Chandra Chatterjee, Toru Dutt, Derozio to Aurobindo and Sajorini Naidu; Early Indian Drama in English; Early literary criticism: Tagore's essays on aesthetics and literary criticism.
- (b) **The rise of Nationalism and the Partitioning of India:** Gandhi and Nehru's vision of India; Critiques of Gandhi and other Indian nationalists by thinkers such as Nirad Chaudhari, M. N. Roy, V.D. Savarkar and B.R. Ambedkar; impact of Western ideologies; Two-Nation Theory and the Partition of India; Impact of these political and intellectual movements on Indian writing in English.
- (c) **Post-Independence India:** Impact on Literature of Language Policies; the role of English; Nehruvian idealism and loss of Nehruvian Dream; Power Politics; Emergency Period; Rise of Fundamentalisms; Criminalisation of politics and society; Rise of Dalit Power; Gender Reforms; Globalisation and Liberalisation of the Indian Economy and Society; Neo-Colonialism
- (d) **Contemporary Literary Scenario:** Debates on concepts of 'Indianness' - prescriptive descriptive; nativism versus cosmopolitanism; multiculturalism in diasporic Indian English writing; gender issues and their impact on Indian literature in English; Attempts to modify / Indianise Standard British English; Use of history; myth, magical realism, epic, minimalism, folk and Scherezadic traditions and their impact on the novel, poetry and drama written in English in India.

Prescribed Texts

Pre-Independence:

Novels and Poetry:

1. Bankim Chandra Chatterjee: *Rajmohan's Wife*
2. Colonial Poetry: *Poems from Early Indian Poetry in English, An Anthology 1829-1947*, edited by Eunice De Souza, Oxford University Press, 2006.
3. R. K. Narayan, *Swami and Friends*.

Post-Independence:

Novels

4. Shashi Deshpande: *A Matter of Time*
5. Amitav Ghosh: *The Calcutta Chromosome*

Poetry:

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

- Drama:
7. Pratap Sharma: *A Touch of Brightness*.
 8. Mahesh Dattani: *Dance Like a Man*

Secondary Reading:

1. Macaulay's *Minute*, 1835.
2. Behram Malabari, *The Indian Eye on English Life*, 1885.
3. Cornelia Sorabji, *The Sun Babies*, 1904.
4. Bapsi Sidhwa, *Ice Candy Man*, 1988.
5. Muhammad Umar Menon, ed. *An Epic Unwritten, The Penguin Book of Partition Stories*, 1998.
6. R. K. Narayan, *Waiting for the Mahatma*, 1955.
7. Nayantara Sahgal, *Rich Like Us*, 1985.
8. Kiran Nagarkar, *Cuckold*, 1997.
9. Mulk Raj Anand, *Untouchable*, 1935.
10. Amitav Ghosh, *The Shadow Lines*, 1988.
11. Amitav Chaudhary, *Afternoon Raag*.
12. Gieve Patel, *Mr. Behram*, 1988.
13. Rohinton Mistry : *A Fine Balance*, 1991.
14. Girish Karnad, *Fire and the Rain*, 1998.
15. Raja Rao, *Kanthapura*.
16. Nirad C. Chaudhari's *The Autobiography of An Unknown Indian*, 1951.
17. Rabindranath Tagore, *A Centenary Volume*, 1961.
18. V.D. Savarkar, *Hindu Rashtra Darshan*, 1949.
19. B.R. Ambedkar, *What Congress and Gandhi have done to the Untouchables*, 1945
20. M.N. Roy, *New Humanism: A Manifesto*, 1947.
21. M.K. Gandhi, *The Selected Works of Mahatma Gandhi*, Vol. III. The Basic Works, 1968.
22. Dadabhai Naoroji, *Speeches from Political Thinkers of Modern India*, Vol. 12
23. Jawaharlal Nehru, *Nehru on Society, Education and Culture*, 1965.
21. Shashi Deshpande, *That Long Silence*.
22. Monica Ali, *Brick Lane*

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

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. Verghese, *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.

- John Oliver Perry, *Absent Authority: Issues in Contemporary Indian English Criticism*, Sterling, New Delhi, 1992.
10. Rangrao Bhongle (ed.), *The Inside View: Native Responses to Contemporary Indian English Novel*, Atlantic Publishers & Distributors, Delhi, 2003.
11. Viney Kirpal (ed.), *The Postmodern Indian English Novel*, Allied Publishers, 1996.
12. Nilufer E. Bharucha and Vilas Sarang (eds.), *Indian English Fiction 1980-90: Assessment*, B.R. Publishers, Delhi, 1994.
13. Jasbir Jain and Amina Amin (eds.), *Margins of Erasure: Purdah in the Subcontinental Novel in English*, Sterling, Delhi, 1995.
14. 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.
15. Malashri Lal, *The Law of the Threshold. Women Writers in Indian English*, Indian Institute of Advanced Study, 1995.
16. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Oxford University Press, Delhi, 1985.
17. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, Bombay, 1993.
18. Makarand Paranjape (ed.), *Nativisms: Essays in Criticism*, Sahitya Akademi, Delhi, 1997.
19. Gauri Vishwanathan, *Masks of Conquest: Literary History and British Rule in India*, Faber, 1990.
20. Rajeshwari Sunder Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Oxford University Press, Delhi, 1983.
21. Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*, Oxford University Press, Delhi, 1983.
22. N. Krishnaswamy and Archana S. Burde, *The Politics of Indian's English: Linguistic Colonialism and the Expanding English Empire*, Oxford University Press, Delhi, 1998.
23. Viney Kirpal, *The Third World Novel of Expatriation*, Sterling, Delhi, 1989.
24. Ashis Nandy, S. Trivedy, S. Mayaram and A. Yagnik, *Creating a Nationality*, Oxford University Press, Delhi, 1995.
25. Aurobindo, *The Future Poetry*.
26. Sunil Khilnani, *The Idea of India*, New York: Farrar Straus Giroux, 1997.
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 Ranasinha, *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.

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. Revised Course

Paper II : Linguistic And Stylistic Analysis Of Texts

The aim is to learn to analyse style based on the principles of modern linguistics. It will involve far more than a close reading of literary texts or critical appreciation of literature. Prose and poetry texts will be analysed from the perspectives of phonology, morphology, syntax, lexis, discourse analysis and narratology. The approach to stylistics to be followed here is based on the work of Halliday and Leech. The emphasis will be equally on linguistic analysis and the stylistic significance of the given linguistic choice. The linguistic basis of literary criticism will be the focus. Textual features that are stylistically significant, such as those which make language symbolic / ironic, etc., or those which are otherwise highlighted, will be identified. An attempt will also be made to show how insights derived from stylistic analysis can alter the interpretation of the whole work.

The social context of language and the linguistic background of literary language will also be considered.

The use of the stylistic approach in teaching literature, with its focus on students' discovery of the meaning of the text, rather than on teacher explication, will be dealt with. Also, the impact of stylistic analysis on academic writing, mainly of M.A level student writing on literary texts, that is, in the development of correctness, succinctness and effectiveness in literary-critical style, will be considered.

The course will be taught and tested in relation to actual literary texts.

1. Stylistics

a) Stylistics and Style

b) **The concept of style in literature:** Stylistics as an input to literary criticism. Foregrounding through style: Variation from the norm, through:

i) Linguistic patterning: Phonological, grammatical and lexical patterns (e.g. structural repetition like parallelism, the rhetorical effect of antithesis, climax)

ii) Deviation from the code (e.g. neologisms, archaisms, deviant collocations)

iii) Figurative language (e.g. metaphor, symbolism, irony, paradox, tautology)

c) **The concept of the speech situation and communicative competence,** language varieties, dialects (standard, non-standard, regional, social class-based), register, style. Indian English as a non-native variety of English. Stylistics in relation to newspaper language, academic language in different genres (such as technical writing, writing on economics, literary criticism).

2. Linguistics and Discourse

Style will be studied in relation to Phonology, Grammar and Discourse Analysis, through the analysis of literary texts, preferably phonological analysis for poetry and grammatical analysis for prose. Discourse Analysis will be applied to both prose and poetry texts.

2.1 Phonology

- a) The sound system of English: vowels and consonants: articulation and function. Transcription. The concept of the phoneme. The syllable, word stress.
- b) Phonological patterns of rhyme, metre, alliteration, assonance, clustering of vowel and consonant sounds.

2.2 Grammar

- a) **Morphology:** derivational and inflectional affixes, bound and free morphemes
- b) **Lexis:** parts of speech (word classes); type of vocabulary (e.g. simple / complex, formal / colloquial)
- c) **Syntax:** Syntagmatic and paradigmatic relations. Sentence types, sentence complexity (coordination, subordination, parataxis), types of clauses, types of phrases. The syntactic framework followed by Leech and others (1973) will be followed.

2.3 Discourse Analysis

- a) **Cohesion:** Logical and other links between sentences (e.g. subordinating and coordinating conjunctions, linking adverbials). Cross-referencing by pronouns. Ellipsis. Lexical cohesion: reiteration and collocation. Literary cohesion through reported speech and authorial comments in fiction.
- b) **Coherence:** sequence, segmentation, salience
 - i) The structure of written discourse
 - ii) The structure of conversation. Given and new information. Presupposition. The Cooperative Principle (Grice, 1975).

3. Narratology

- a) **Narrators and narration:** Addresser-addressee relationships. Voice, focalization, distance, reliability of the narrator's perspective. Point of view. Use of authorial comment: implicit; overt. Dialogue, free indirect discourse, stream of consciousness, soliloquy.
- b) Story, text, narration.
- c) Text and time
- d) Action, Character, setting

4. The teaching of literary texts: applications of the stylistic and linguistic approach

Aim: In order to introduce the discovery procedure, or a learner-centred approach, students will be trained to ask potential learners (as if in a literature class) to draw meaning and implications from a text on their own, instead of the teacher explicating it, as done in the usual classroom.

Method to be employed: Asking a series of questions appropriate to the level of the students, so that in the process of answering, they will understand the nature of the passage. Question formulation has to be practiced. The linguistic and discourse aspects of the text can be focused on and analysed by asking appropriate questions, and a relationship established between the language used and the meaning intended by the passage. This is a continuation of the process the student has been trained for in the

earlier parts of this course in Linguistics and Stylistics. The questions have to be simple enough for the average student to answer. They must focus on the central aspects of the text, and deal with matters of lesser importance later. In addition to questions, students can be asked to perform a variety of activities, e.g. drawing a map of the route taken by the characters in the passage.

5. Academic writing on literary topics: application of the stylistic and linguistic approach

The analysis of their own writing (academic essays) by the students for coherence and cohesion, suitability of tone, relevance and sequencing of ideas, clarity and effectiveness of presentation. Application of the training received in analyzing clause relations and punctuation patterns to their writing.

Recommended Reading:

Grammar & Phonology

Text-books

1. Leech, G.N., Deuchar, M. and Hoogenraad, R. 1973. *English Grammar for Today: A new introduction*. London : Macmillan. (This grammatical framework will be followed).
2. O'Connor, J. D. 1967. *Better English Pronunciation*. Cambridge: Cambridge University Press.

Reference reading

3. Quirk, R. and Greenbaum, S. 1973. *A University Grammar of English*. London : Longman.
4. Nihalani, P., Tongue, R.K. & Hosali, P. 1979. *Indian & British English: A Handbook of Usage and Pronunciation*. N.Delhi: Oxford University Press.
5. Gimson, A.D. 1964/ 1974. (2nd ed). *Introduction to the Pronunciation of English*, U.K : Edward Arnold, London: ELBS.

Language in Context & Discourse Analysis

6. Trudgill, Peter. 1972. *Sociolinguistics*. U.K.: Penguin.
7. Leech, G.N., Deuchar, M. and Hoogenraad, R. 1973. *English Grammar for Today: A new introduction*. London: Macmillan (Chaps. 1-3).
8. Yule, George & Brown, Gillian. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.
9. Aitchison, Jean. 1999. *Teach Yourself Linguistics*. 5th ed. Cambridge: Cambridge University Press (Chap. on Language & Style).
10. Grice, H. P. 1975. Logic & Conversation. In P. Cole & J. Morgan (eds.) *Syntax & Semantics*, vol. 9: Pragmatics. N. York: Academic Press.
11. Hatch, Evelyn & Brown, Cheryl. 1995. *Vocabulary, Semantics & Language Education*. Camb./ N. Y: Cambridge University Press (Chap. 5: 'Semantics of Figurative Language' and Chap. 13: 'Variation in vocabulary choice').
12. McCarthy, Michael. 1991. *Discourse Analysis for Language Teachers*. Cambridge University Press

Text-books

Stylistic Analysis (including the teaching of literature)

13. Leech, G.N. 1969. *A Linguistic Guide to English Poetry*. London: Longman.

14. Leech, G.N. & Short, M.H. 1981. *Style in Fiction*. London: Longman (The whole book, but particularly Chap. 3).
15. Widdowson, H.G. 1973. *Stylistics and the Teaching of Literature*. London: Longman, (For grammatical and phonological analysis of style, and aspects of teaching literature).
16. Burton, D. 1982. *Dialogue and Discourse. A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation*. London: Routledge & Kegan Paul.

Reference reading

17. Carter, Ronald (ed). *Language & Literature*. London: Allen & Unwin, 1982. (Useful analyses of literary works) Bradford, Richard. *Stylistics*. London & New York: Routledge, 1997.
18. Brumfit C.J. & R.A Carter (eds). 1986. *Literature & Language Teaching*. Oxford: Oxford University Press.
19. Fowler, Roger. 1975. *Style and Structure in Literature*. Oxford: Blackwell.
20. Booth, W.C. 1961. *Rhetoric of Fiction*. Chicago: University of Chicago Press.
21. Brooks, C. & Warren, R.P. 1972. *Modern Rhetoric*. New York: Harcourt, Brace, Jovanovitch.
22. Ching, M., Haley, M. Lungsford, R. 1980. *Linguistic Perspectives on Literature*. London: Routledge & Kegan Paul.
23. Cummings, M., Simmons, R. 1983. *The Language of Literature: A stylistic introduction to the study of literature*. London: Pergamon.
24. van Dijk, T.A. (ed). 1985. *Discourse & Literature: New approaches to the analysis of literary genres*. Amsterdam: Johns Benjamins.
25. Chatman, S. (ed). 1973 *Approaches to Poetics*. New York: Columbia University Press. (Article on 'What is stylistics and why are they saying such terrible things about it?' - S.E.Fish).
26. Lodge, David. 1966. *Language of Fiction: Essays in Criticism & Verbal Analysis of the English Novel*. London: Routledge.
27. Page, Norman. 1973. *Speech in the English Novel*. London: Longman.
28. Narayan, Meenakshi (ed). 1994. *Functional Stylistics: An Analysis of Three Canadian Novels*. Bombay: SNDT.
29. Weber, Jean Jacques (ed). 1996. *The Stylistics Reader: from Roman Jakobson to the present*. London: Arnold.

Narratology

Text-books

30. Rimmon-Kenan, Shlomith. 1983/ 2003. 2nd ed. *Narrative Fiction: Contemporary Poetics*. Lond. and N.York: Routledge.
31. Toolan, Michael J. 1988. *Narrative: A Critical Linguistic Introduction*. London / N.Y.: Routledge.

Reference reading

30. Chatman, Seymour. 1978/1989. *Story & Discourse: Narrative Structure in Fiction and Film*. Ithaca and London: Cornell University Press.
31. Labov, William. 1972. 'The transformation of experience in narrative syntax'. In *Language in the Inner City*. Penn., USA: University of Pennsylvania Press, (pp 354-396)

32. Fowler, R. 1977. *Linguistics and the Novel*. London: Methuen.
33. Porter, Abbott, H. 2002. *The Cambridge Introduction to Narrative*. Cambridge University Press.
34. Cobiey, Paul. 2001. *Narrative*. Lond. and N. Y.: Routledge.
35. Geoffrey Leech & Jan Svartvik, *A communicative Grammer of English*, Person Longman, 3rd impression, 2007.
36. Randolph Quirk & Sidney Greenbaum, *A University Grammer of English*, Pearson Education Ltd.,
37. Sidney Greenbaum & Randolph Quirk, *A student's Grammer of English Language*, Pearson Education (Sinapare) Pte. Ltd., Indian Bench. 2005.

Examination Pattern:

100 Marks Theory Paper

- Q.1: Phonological analysis and stylistic analysis (based on this) of a poem/extract from poetry, with equal marks for phonological and stylistic analysis. No options.
- Q.2: Grammatical analysis and stylistic analysis (based on this) of a passage from fiction with equal marks for grammatical and stylistic analysis. No options.
- Q.3: Analysis of aspects of narratology in a passage from fiction. No options.
- Q.4: Three options provided: a) A short note on topics drawn from Topic 1 of the syllabus: Stylistics; b) Formulation of teaching questions on a literary passage (prose or poetry) (Topic 4); c) Exercise on the analysis of a passage from student writing, focusing on the aspects of coherence, cohesion, grammar (Topic 5).

Paper III: Literature From The Renaissance To The Augustan Age

Background Themes and Issues

A. THE SOCIO-POLITICAL AND INTELLECTUAL CLIMATE

- **RENAISSANCE.** The influence of the Italian Renaissance on English writers – Humanism, Neo-Platonism, the Influence of the classical writers, chiefly Seneca – the influence of Machiavelli on Elizabethan and Jacobean tragedians. The Court of Queen Elizabeth and that of her successor, James I. The influence of Montaigne and Baconian inductive reasoning on the attitude to religion in the early seventeenth century – age of sermon writing and pamphlets. The rise of the Puritans, the beheading of Charles I and the commencement of the Cromwellian regime.
- **THE PURITAN REGIME.** The political disturbances and the disagreements among the Puritans. The closing of the theatres in 1642. Enforcement of Puritan notions of 'piety' and the persecution of Christians espousing other sects – the death of Cromwell and the dissipation of the regime.
- **RESTORATION:** The fall of the Protectorate and the Restoration of Charles II. -the ensuing political and socio-cultural realities reflected in the literature of this period - the influence on the mental and literary climate of Hobbes's *Leviathan* -the of drama - the establishment of the Royal Society.
- **AUGUSTAN OR NEO-CLASSICAL AGE :** The growth of the 2 major political parties (Tories and Whigs) and their influence on the literature of the period - the coffee houses as hubs of politics and literary life - the Scriblerus Club - the rise of the bourgeoisie - the influence of the Ancients' - the importance of Reason and Morality as reflected in contemporary literature-the impact of Locke's *An Essay on Human Understanding* the development of the satiric spirit

B. GENRE-BASED DEVELOPMENT OF LITERARY FORMS

- **DRAMA:** Romantic Comedy, Satirical Comedy and Domestic Comedy in the Elizabethan and Jacobean periods – Romantic tragedy and Jacobean tragedy - the closing of the theatres by the Puritans – the Comedy of Manners and the Heroic Tragedy in the Restoration age - the impact of Jeremy Collier's "A Short View of the Immorality and Profaneness of the English Stage" on Sentimental Drama in the Augustan age.
- **POETRY:** The characteristics of Neo-Classical poetry with special reference to the heroic couplet form as seen in Dryden and Pope - the influence of Virgil-Ovid-Juvenal-Horace - the vogue of translations and imitations of these classics and their effect on reader and writer – Augustan Nature Poetry.
- **PROSE:** Non-Fictional: The 'Cony Catching Pamphlets' in the Elizabethan age, Essays and Sermons in the early seventeenth century, Diaries, Travelogues, Letters, Biographies, Periodical Essays and Political Pamphlets. Novel: Factors contributing to its growth - types of Novels: didactic, sentimental, ,

epistolary-picaresque and experimental.

Prescribed Texts:

Poetry

1.

Sir Thomas Wyatt: My Galley Charged with Forgetfulness
Farewell, Love
Whoso List to Hunt
They Flee from Me
Forget Not Yet

Henry Howard, Earl of Surrey:

Alas, so all things now do hold their peace
I never saw you, madam, lay apart

Sir Philip Sidney:

from Astrophel and Stella:
Loving in truth, and fain in verse my love to show
Not at first sight, nor with a dribbled shot
Fly, fly, my friends – I have my death wound – fly!

Edmund Spenser:

from The Faerie Queene.
Book I, Canto ix, stanzas 33 – 54
from Amoretti:
Like as a ship that through the ocean wide
After long stormes and tempest's sad assay

William Shakespeare: from The Sonnets:

1. From fairest creatures we desire increase
20. A woman's face with nature's own hand painted
60. Like as the waves make towards the pebbled shore
87. Farewell – thou art too dear for my possessing
94. They that have power to hurt
129. Th'expense of spirit in a waste of shame
138. When my love swears that she is made of truth
144. Two loves I have, of comfort and despair

John Donne:

The Good Morrow
The Canonization
Song: Goe and catch a falling star
A Nocturnall upon S. Lucies Day
from Holy Sonnets:
At the round earth's imagin'd corners
Batter my heart, three person'd God
A Hymn to God the Father

George Herbert:

The Temper
Deniall

	The Collar The Flower Love
Robert Herrick:	To the Virgins, To Make Much of Time Delight in Disorder To Daffodills His Poetrie His Pillar
Henry Vaughan:	The Retreat The World Man They are all gone into the world of light
Andrew Marvell:	To his Coy Mistress The Definition of Love The Garden A Horatian Ode upon Cromwell's Return from Ireland
Richard Lovelace:	To Lucasta, Going Beyond the Seas To Lucasta, Going to the Warres The Grasse-Hopper To Althea, from Prison
John Dryden	"Mac Flecknoe"
William Collins:	"Ode to Evening"
Thomas Gray:	"Elegy Written in a Country Churchyard"

2. William Shakespeare - *Richard II*
3. Ben Jonson - *Volpone*
4. John Milton - *Paradise Lost* Book I
5. William Congreve - *The Way of the World*
6. Alexander Pope - *The Dunciad*
7. Thomas Sterne - *Tristram Shandy*
8. Dr. Samuel Johnson - *Preface to Shakespeare*

Secondary Reading:

Drama

- John Lyly - *Endymion*
- Robert Greene - *Friar Bacon and Friar Bungay*
- Christopher Marlowe - *Dr. Faustus*
- William Shakespeare - *A Midsummer Night's Dream*

- William Shakespeare – *King Lear*
- John Webster – *The Duchess of Malfi*
- Thomas Middleton and William Rowley *The Changeling*
- Thomas Dekker – *A Shoemaker's Holiday*
- John Dryden – *All for Love*
- William Wycherley – *The Country Wife*
- William Congreve – *The Way of the World*
- Oliver Goldsmith – *She Stoops to Conquer*
- Richard B. Sheridan – *The School for Scandal*

Poetry

- Edmund Spenser – *The Shepherd's Calander*
(January and May Eclogues)
- *The Faerie Queene* – Book I.
- Elizabethan Poetry – John Hayward *The Penguin Book of English Verse*
- Metaphysical Poetry – Helen Gardner *The Metaphysical Poets*
- Caroline Poetry – John Hayward *The Penguin Book of English Verse*
- Samuel Butler – *Hudibras*
- John Dryden – *The Epistle to Dr. Arbuthnot*
- Alexander Pope – *The Rape of the Lock*
- Johnathan Swift – *A Modest Proposal*

Non-Fictional Prose And Novel

- John Lyly – *Euphues: The Anatomy of Wit*
- Thomas Nash *The Unfortunate Traveller*
- Robert Greene – *The Cony-Catching Pamphlets*
 - 1) "The Life and Death of Ned Browne"
 - 2) "A Notable Cutpurse"
 - 3) "Cony Catcher"
- Sir Philip Sidney – *An Apology for Poetry*
- Sir Francis Bacon – *Essays*
- John Donne's Sermons
- Francis Bacon's – *The New Atlantis*
- Thomas Browne – *Religio Medici*
- Daniel Defoe – *Robinson Crusoe*
- Samuel Richardson – *Pamela*
- Henry Fielding – *Joseph Andrews*
- Tobias Smollett – *Humphrey Clinker*
- Thomas Sterne – *Tristram Shandy*

Recommended Reading:

Alpers, Paul J. *Elizabethan Essays: Modern Essays in Criticism*. London: OUP, 1967.

Bernbaum, E., *The Drama of Sensibility*. Boston, 1915.

Boas, F. S., *An Introduction to Eighteenth Century Drama*. Oxford, 1953.

Bond, R. P.(ed.) *Studies in the Early English Periodicals*. Chapel Hill, 1957

- Boys, Richard C. *Studies in the Literature of the Augustan Age: Essays Collected in Honor of Arthur Ellicott Case*. New York: Gordian Press, 1966.
- Brown, Homer Obed. *Institutions of the English Novel: From Defoe to Scott*. Philadelphia: Univ. of Pennsylvania Press, 1997.
- Braunmuller, A. R. and Michael Hattaway. (eds.) *A Companion to English Renaissance Drama*. 2nd edition 2003.
- Bush, Douglas. *English Literature in the Early Seventeenth Century*. London: OUP, 1962.
- Butt, J., *The Augustan Age*. London: 1950
- Clifford, J. L (ed.) *Eighteenth Century English Literature: Modern Essays in Criticism*. N.Y. 1959
- Craye, Jill. (ed.) *The Cambridge Companion to Renaissance Humanism*. Cambridge University Press, 1996.
- Crutwell, Patrick. *The Shakespearean Moment*. Random House, 1960.
- Elton, Oliver. *A Survey of English Literature, 1730-1780*. (2 Vols.). London, 1928.
- Fermor, Una Ellis. *The Jacobean Drama: An Interpretation*. Vintage Books, 1964.
- Graham, W. *The Beginnings of English Literary Periodicals*. Oxford, 1926
- Holderness, Graham. *Textual Shakespeare: Writing and the Word*. University of Hertfordshire Press, 2003.
- Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. Oxford: Clarendon Press, 1952.
- Kaufmann, Ralph J. *Elizabethan Drama: Modern Essays in Criticism*. London: OUP, 1970.
- Keast, W. R. *Seventeenth Century English Poetry*. London: OUP, 1962.
- Kermode, Frank. *Shakespeare's Language*. London: Penguin Books, 2000.
- Kettle, A. *An Introduction to the English Novel*. London, 1951.
- Kinney, Arthur. (ed.) *The Cambridge Companion to English Literature - 1500-1600*. Cambridge University Press, 2004.
- Kinney, Arthur. (ed.) *A Companion to Renaissance Drama*. Blackwell, 2004.
- Kott, Jan. *Shakespeare, Our Contemporary*. 1964. London: Methuen Books, 1981.
- Knights, L. C. *Drama and Society in the Age of Jonson*. Peregrine, 1962.
- Legatt, Alexander (ed.) *A Companion to Shakespearean Comedy*. Cambridge University Press, 2002.
- Legatt, Alexander. *English Drama: Shakespeare to Restoration 1590-1660*. London: Longman
- Leavis, F. R. *The Great Tradition*. London, 1948.
- Lewis, Cecil Day. *English Literature in the Seventeenth Century. Excluding Drama*. London: OUP, 1964.
- Loomba Ania, and Martin Orkin. (eds.) *Postcolonial Shakespeare*. London: Routledge, 1998.
- Macguire, Laurie E. *Studying Shakespeare: A Guide to the Plays*. Blackwell, 2004
- Marr, G. S., *The Periodical Essayists of the Eighteenth Century*. London, 1923
- McDonald, Russ (ed.) *Shakespeare: An Anthology of Criticism and Theory 1945-2000*. Blackwell, 2004.
- Morgan, C.E. *The Rise of the Novel of Manners*. New York, 1911.
- Nicoll, A. A., *A History of Early Eighteenth Century Drama, 1700-1750*. Cambridge 1925, rev. 1952.
- Parfitt, George. *English Poetry of the Seventeenth Century*. London: Longman

- Previté-Orton, C. W., *Political Satire in English Poetry*. Cambridge, 1910.
- Richetti, John. *The English Novel in History: 1700 - 1780*. London: Routledge, 1999.
- Ricks, Christopher. (ed.) *English Drama to 1710*. – The New Penguin Guide to Literature.
- Ricks, Christopher. (ed.) *English Poetry and Prose 1540-1674*. – The New Penguin Guide to Literature.
- Sherbo, A. *English Sentimental Drama*. East Lansing, 1957.
- Singer, G. F. *The Epistolary Novel*. Philadelphia, 1933.
- Smith, D. Nichol. *Some Observations on Eighteenth Century Poetry*. London, 1937.
- Spector, R. D. (ed.) *Essays on the Eighteenth Century Novel*. Bloomington and London, 1965.
- Stauffer, D. A. *The Art of Biography in Eighteenth Century England*. Volumes 1 & 2. Princeton, 1941.
- Stephen, Sir Leslie. *English Literature and Society in the Eighteenth Century*. London, 1904.
- Sutherland, J.R., *English Satire*. Cambridge, 1958.
- Sutherland, J. R. *A Preface to Eighteenth Century Poetry*. Oxford, 1948.
- Tillotson, G., *Augustan Poetic Diction*. London, 1964.
- Tillyard, E. M. W. *The Elizabethan World Picture*. Peregrine, 1963.
- Walker, Hugh. *The English Essay and Essayists*. London, 1915.
- Waller, Gray. *English Poetry of the Seventeenth Century*. London: Longman.
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. London, 1957.
- Willey, Basil. *The Seventeenth Century Background*. Peregrine, 1962.
- Wray, Ramona. *Women Writers of the 17th Century*. Northcote House Publishing Ltd. 2004.

Examination Pattern:

Theory paper of 100 marks.

Question 1, on Background theories and issues, will have three internal options. Answers must include references to appropriate texts other than those prescribed. Questions 2, 3 and 4 will be on the prescribed texts with three internal options each and will combine texts.

Paper IV: a) Language Learning & Teaching

1. Nature of Linguistic Proficiency, Syllabus Design and Testing

a) Objectives, Goals and Syllabus Design

Nature of language proficiency : competence, performance, communicative competence
Functions of English in contemporary India

General language proficiency vs. specific proficiencies Is proficiency in language unitary or multi-faceted ? The formalist approach to teaching language through grammar and vocabulary; the functional approach through the four skills of reading, writing, speaking, listening.

Principles of syllabus design. Types of syllabuses: Structural, communicative, notional-functional, procedural and others. Application of the principles of syllabus design for designing courses in General English, English for Special Purposes, etc.

Relationship between syllabus, classroom teaching/learning, and testing and target situation of use.

b) Testing and Evaluation

Relationship to the syllabus/. Relationship between test purpose, test content and test format. Backwash effect of testing on teaching, syllabus.

Criteria for a good test :

Validity : Face validity: Content validity: Construct validity Empirical validity : Concurrent and Predictive validity

Reliability

Feasibility.

History of language testing : 'pre-scientific', psychometric-structuralist, psycholinguistic-sociolinguistic periods, communicative, integrated.

Approaches to testing: subjective vs objective; direct vs. indirect; integrative vs. discrete-point; analytic vs. holistic; communicative; integrated testing.

Weight of items and their 'functional load' (Spolsky).

Is there a best test ? Major test formats. Open-ended, cloze, dictation, summary completion, multiple-choice, true/false, transformation from one category/ format to another, verbal to non-verbal.

Process vs product in testing. Strategies employed in test-taking, Interpretation of the question prompt and of nature of task.

Assessment: Standards, criteria, rating scales

Practical work:

a) Analysis of actual syllabi at school and college levels.

b) Writing test items in major test formats, and analysing the skills these elicit.

2. **Methods of Language Teaching, Classroom Interaction and Materials to use.**

a) **Methods and classroom interaction**

Approach, method, technique

Is there a 'best' method?

Is teaching an art or a science?

Methods of language teaching:

Grammar-Translation, Direct, Audio-Lingual/Visual, Task-oriented/Communicative, Communicational (Prabhu), Immersion approach, the Natural Method.

Does teaching interfere with the learning process?

Is teaching equivalent to learning?

Sequence in presentation of grammatical features versus saturation (natural input).

Classroom interaction patterns. Classroom management based on these patterns.
Ways of assessing effectiveness in classroom teaching.

b) **Materials for Language Learning/Teaching :**

Principles of selection and production of materials, adaptation and simplification :

Relevance and appropriateness. Relationship of text and exercise to technique and method of teaching.

"Authentic" and "fabricated" materials

Appropriate challenge in terms of linguistic and cognitive demands.. Learner involvement.

Cultural content

Practical work :

a) Peer group teaching using specific methods/ techniques

b) Survey of available materials. Production of exercises for specific skills and purposes.

3. **The Process of Learning**

a) **Language Skills, Linguistic Knowledge and Teaching Techniques.** Analysis of the skills of reading, writing, speaking, listening. Strategies employed by the good reader, writer, oral communicator. Techniques for teaching these skills.

b) **Grammar ; Discourse Analysis:** Descriptive and pedagogical grammar. Techniques of teaching grammar and vocabulary.

Discourse analysis. Linguistic form and discourse function. What is a text? – rhetorical organisation, coherence, cohesion.

Rhetorical organisation: Topic, theme; given and new information. Rhetorical structure analysis, e.g. cause-effect patterns; antithesis, statement of conditions.

Relationship between spans of text within a text: cohesion and coherence, including the use of punctuation and paragraphing.

The impact of the grammar-based and discourse-based approaches on language teaching.

Practical work :

Practice teaching on peer group, trying out techniques for

- a) teaching specific language skills;
- b) teaching through the use of grammar vs discourse-based teaching.

Rhetorical analysis of texts.

4. Language Acquisition & Error Analysis :

a) Language Acquisition:

First language acquisition and second language learning/ acquisition

Chomsky's language acquisition device (nativist approach) and behaviorist and interactionist theories

Maturational factors in L1 acquisition. Learner characteristics affecting L2 learning/ learning. The distinction between acquisition and learning, formal and informal learning.

Learning processes. Optimal sequence of morpheme acquisition. Role of input, interaction and instruction.

b) The nature of error.

Explanations for error :

- (i) Developmental grammar, interlanguage, processes of learning, e.g. over-generalisation / intra-lingual error (rule formation theory).
- (ii) The contrastive analysis hypothesis/mother tongue interference/interlingual error (habit formation theory).

Types of error : Syntactic, phonological, lexical, discourse : cohesion, coherence, register. Errors of correctness/acceptability, appropriateness, intelligibility.

Types of feedback an error : knowledge of results, affective nature of feedback.

Effect of teacher correction : input, intake. Whether feedback/ correction helps.

Fossilization of language forms.

Practical work :

a) Data collection of first and second language acquisition/ learning and analysis of data

b) Error analysis of written assignments by ESL learners/transcripts of classroom language.

RECOMMENDED READING



Scanned with OKEN Scanner

Topic 1

1. Smith, Neil & Wilson, Deirdre. 1979/ 1980. *Modern Linguistics: The Results of Chomsky's Revolution*. Penguin. (Chapters 1 and 2)
2. Syal, Pushpinder & Jindal, D. V. 1998. *An Introduction to Linguistics: Language, Grammar & Semantics*. New Delhi: Prentice-Hall.
3. Cameron, Deborah. *Verbal Hygiene*. 1995. Lond. and N. Y: Routledge
4. Yalden, Janice. 1987. *Principles of Course Design for Language Teaching*. Cambridge University Press.
5. Prabhu, N.S. 1987. *Second Language Pedagogy*. Oxford University Press.
6. Widdowson, H.G. 1978. *Teaching Language as Communication*. Oxford University Press
7. Alderson, J.C. & Hughes, Arthur (eds.). 1981. *Issues in Language Testing*. ELT Documents 111. The British Council.
8. Bachman, Lyle F. 1990. *Fundamental Considerations in Language Testing*. Oxford University Press.
9. Spolsky, B. 1973. What does it mean to know a language or how do you get someone to perform his competence? In Oller, J.W (ed) *Focus on the Learner*. Newbury House, Rowley, MA, pp 164 – 76.
10. Bachman L.F & Palmer, A.S . 1982. The construct validation of some components of communicative language proficiency, *TESOL Quarterly* 16 (4), pp 449 –65.

Topics 2 & 3

11. Prabhu, N.S. 1987. *Second Language Pedagogy*. Oxford University Press.
12. Brown, H. D. 2001. *Teaching by Principles*. Prentice-Hall.
13. Carter, R. & D. Nunan. 2001. *The Cambridge Guide to Teaching English to Speakers of other Languages*. Cambridge University Press.
14. Celce-Murcia, Marianne & Sharon Hills. 1990. *Techniques and Resources in Teaching Grammar*. Oxford University Press
15. Long, Michael & Jack Richards (eds.). 1987. *Methodology in TESOL: A Book of Readings*. Newbury House/Harper & Row.
16. Hall, David R. & Ann Hewings (eds.). 2001. *Innovation in English Language Teaching*. New York: Routledge.
17. Richard-Amato, Patricia and Marguerita Ann Snow. 1992. *The Multicultural Classroom*. London: Longman.
18. Richards, Jack & Ted Rodgers. 2001. *Approaches and Methods in Language Teaching*. Cambridge University Press.
19. Richards, J.C. 1985. *The Context of Language Teaching*. Cambridge University Press.
20. Nunan, David. 1989. *Designing Tasks for the Communicative Classroom*. Cambridge University Press.
21. Alderson, J.C. & Urquhart, A.H. (eds). 1984. *Reading in a Foreign Language*. London : Longman
22. Shaughnessy, M.P. 1977. *Errors and Expectations : A Guide to Basic Writing*. New York: Oxford University Press.
23. Kroll, Barbara (ed.). 1992. *Second Language Writing*. Cambridge University Pres.
24. Harmer, Jeremy. 1983. *The Practice of English Language Teaching*. Lond. & N.Y.: Longman.

25. Ochs, Elinor & Schieffelin, Bambi B. 1983. *Acquiring Conversational Competence*. N.Y. : Routledge & Kegan Paul.
26. Hoey, Michael. 1991. *Patterns of Lexis in Text*. Oxford University Press.
27. Leech, Geoffrey N. 1983. *Principles of Pragmatics*. Lond. & N.Y.: Longman.
28. Brown, G. & Yule, G. 1983 – *Discourse Analysis*. Cambridge University Press.
29. McCarthy, Michael. 1991. *Discourse Analysis for Language Teachers*. Cambridge University Press.

Topic 4

30. Aitchison, Jean. 2001. *The Articulate Mammal: An Introduction to Psycholinguistics*. 5th ed. Lond. & N.Y.: Routledge.
31. Spolsky, Bernard. 1989. *Conditions for Second Language Learning*. Oxford University Press.
32. Larsen-Freeman, Diane and Michael H. Long. 1991. *An Introduction to second Language Acquisition Research*. Lond. & N.Y.: Longman.
33. Ellis, Rod. 1984. *Classroom Second Language Development : A Study of Classroom Interaction and Language Acquisition*. Oxford : Pergamon (esp. Chaps. 5 & 7).
34. Ellis, Rod. 1986. *Understanding Second Language Acquisition*. Oxford University Press.
35. Dulay, H. Burt, M. & Krashen, S.D. 1982. *Language Two*. New York : Oxford University Press.
36. Krashen, S.D. 1982. *Principles and Practice in Second Language Acquisition*. Oxford : Pergamon (esp. Chaps. 4 & 5).
37. Richards, Jack C. 1972. *An Introduction to Error Analysis*. Lond: Longman.
38. Corder, S.P. 1981. *Error Analysis and Inter-language*. Oxford University Press.
39. Cohen, A.D. 1987. *An Introduction to Language Testing*. Oxford : Oxford University Press.

For Project work

40. Wray, Alison; Kate Trott & Aileen Bloomer. 1998. *Projects in Linguistics: A Practical Guide to Researching Language*. Lond.: Arnold.

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.

Paper IV : b) Nineteenth And Twentieth Century American Literature

Background

- A) Developments in 19th century: Impact of Puritanism on American literature, Frontier Myth in American literature, The concept of American Adam, American romanticism, New England transcendentalism, philosophy of self-reliance, American Civil War, abolition of slavery, Realism and Naturalism
- B) 20th century developments up to World War II: the Jazz Age, the Harlem Renaissance, the Southern Renaissance, impact of Symbolism, Imagism, Expressionism and Surrealism, the Lost Generation.
- C) Developments after World War II: The effects of World War II, Cold War, McCarthy era, the Beat Generation, The Philosophy of the Absurd, Jewish American voices, Confessional poets, American Multi-culturalism, Black Women writers, Native American voices.

Prescribed Texts

- 1) Herman Melville: *Billy Budd*
- 2) Walt Whitman: Songs of Myself
A Woman Waits for Me
O Captain My Captain
A Noiseless Painted Spider
I Hear America Singing
For You O Democracy
- 3) Short Stories
Nathaniel Hawthorne The Minister's Black Veil
Edgar Allan Poe Fall of the House of Usher, The Gold Bug
Stephen Crane The Open Boat
Jack London, To Build a Fire
Bret Harte How Santa Claus Came to Simpson's Bar
Mark Twain The Man That Corrupted Hadleyburg
- 4) Tennessee Williams: *A Streetcar Named Desire*
- 5) Langston Hughes : I Too Sing America
Mether to Son
Negro Speaks of Rivers
Weary Blues
Let America be America
Dream Variations
As I Grew Older
Dream Deferred
- 6) Wallace Stevens: Sunday Morning
The Man with the Blue Guitar

The Snow Man
 Thirteen Ways of Looking at a Black Bird
 Anecdote of the Jar
 The Man whose Pharynx was Bad
 The Comedian as the Letter C

- 7) William Faulkner *The Sound and the Fury*
 8) Bernard Malamud *The Assistant*
 9) Alice Walker *The Temple of My Familiar*

Supplementary Reading:

Ralph Waldo Emerson	<i>Self-reliance</i>
Henry David Thoreau	<i>Walden</i>
Nathaniel Hawthorne	<i>The Scarlet Letter</i>
Herman Melville	<i>Moby Dick</i>
Ernest Hemingway	<i>The Old Man and the Sea</i>
Eugene O' Neill	<i>Emperor Jones</i>
Arthur Miller	<i>All My Sons</i>
J. D. Salinger	<i>Catcher in the Rye</i>
Tony Morrison	<i>The Song of Solomon</i>
Alice Walker	<i>Possessing the Secret of Joy</i>
Arthur Miller	<i>All My Sons</i>

Recommended Reading:

- Boyars, Robert. (Ed.) *Contemporary Poetry in America*. New York: Schocken, 1974.
- Chase, Richard. *The American Novel and Its Tradition*. New York: Double Day, 1957.
- Cohn, Ruby. *New American Dramatists 1960-1980*. London: MacMillan, 1982.
- Downer, Alan. *Fifty Years of American Drama 1900-1950*. Chicago: Regnery, 1951.
- Gaustad, E.S. *The Great Awakening in New England*. New York: Harper, 1957.
- Ford, Boris. (Ed.) *The New Pelican Guide to English Literature*. American Literature. Vol 9.
- 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.
- Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.
- Tytell, John. *Naked Angels: The Lives and Literature of the Beat Generation*. New York: McGraw-Hill, 1976.

Walker, Marshall. *The Literature of the United States of America*. London: Macmillan, 1983.
Welland, D. S. R (Ed). *The United States: A Companion to American Studies*. London: Methuen, 1974.
Young, Philip. *Three Bags Full: Essays in American Fiction*. New York: Harcourt Brace Jovanovich, 1972.

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 V - LITERARY THEORY AND CRITICISM

Prescribed Texts

A) Classical and Romantic Criticism

Aristotle – *Poetics*

William Wordsworth – Preface to *The Lyrical Ballads*

Matthew Arnold *Function of Criticism*

Key Concepts in Classical Criticism.

1. Concepts of order and discipline.
2. The importance of 'decorum'.
3. View of Reality

Key Concepts in Romantic Criticism.

1. The emphasis on Imagination
2. Experimentation with new forms and themes
3. View of reality

B) Formalism and Marxism

Victor Shklovsky *Art as Technique*

Terry Eagleton *Marxism and Literary Criticism*

Louis Althusser *The Ideological State Apparatus*

Key Concepts in Formalism.

1. Varieties of Formalism
2. Cultural background of American Formalism
3. Cultural background of Russian Formalism

Key Concepts in Marxism.

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

C) Modernism and Postmodernism

Ortega Ye Gasset *The Death of the Novel*

Ihab Hassan *The Postmodern Turn: Essays in Postmodern Essays and Culture*

Frederic Jameson *Postmodernism and Consumer Society*

Key Concepts in Modernism

1. The modernist concept of the relationship between the self and society.
2. Experimentation in forms and themes – its pervasiveness in the other art forms.
3. The value of “wholeness, harmony and radiance”

Key Concepts in Postmodernism

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”

D) Feminism, Postcolonialism and Reader Response

Toril Moi *Sexual/Textual Politics: Feminist Literary Theory*

Franz Fanon *Pitfalls of National Consciousness*

Stanley Fish *Is There a Text in This Class?*

Key Concepts in Feminism

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

Key Concepts in Postcolonialism

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.

Key Concepts in Reader Response

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.

Recommended Reading:

Plato, *Republic*, Books II & X

Alexander Pope, *Essay on Criticism*

S. T. Coleridge, *Biographia Literaria* – Chapter XIII on Fancy and Imagination

Walter Pater, “An Essay on Style” in *Appreciations*.

A. C. Bradley, *Poetry for Poetry's Sake*.

Cleanth Brooks, “The Language of Paradox” (from *The Well-Wrought Urn*, London: Dennis Dobson, 1960)

- T. S. Eliot. *Tradition and the Individual Talent*.
- R. Jakobson, "Linguistics and Poetics"
- J. Culler, *Structuralist Poetic*, (Chap.I) London: Routledges & Kegan Paul, 1975.
- S. Freud, "Creative Writing and Day-dreaming" (in Lodge, 1972)
- G. Lukacs, "The Ideology of Modernism" (in Lodge, 1972)
- Gerard Genette. *Structuralism and Literary Criticism*.
- Roland Barthes. *The Death of the Author*.
- Jacques Derrida. *Structure, Sign and Play in the Discourse of Human Sciences*.
- Aijaz Ahmed. *Orientalism Revisited*.
- M. Bakhtin, "From the Prehistory of Novelistic Discourse" (in Lodge, 1988)
- J. Kristeva, "The Ethics of Linguistics" (in Lodge, 1988)
- M. Foucault, "What is an Author?" (in Lodge, 1988)
- Paul de Man, "The Resistance to Theory" (in Lodge, 1988)
- J. Mitchell, "Femininity, Narrative and Psychoanalysis" (in Lodge, 1988)
- C. MacCabe, "Language, Linguistics and the Study of Literature" (in Lodge, 1988)
- F. Jameson, "The Politics of Theory: Ideological Positions in the Postmodernism Debate" (in Lodge, 1988)
- T. Eagleton, "Capitalism, Modernism and Postmodernism" (in Lodge, 1988)
- R.C. Holub. *Reception Theory: A Critical Introduction*, London: Methun, 1984.
- Stephen Greenblatt. *Learning to Curse: Essays in Early Modern Culture*, New York: Routledge, 1990.
- H. Aran Veesser (ed.). *The New Historicism*, New York: Routledge, 1989.
- John Brannigan. *New Historicism and Cultural Materialism*, New York: St. Martin's Press, 1998.
- R. Holub, "Hermeneutics" and "Phenomenology" (both in *The Cambridge History of Literary Criticism*, Vol. ed. R.Selden, Cambridge: Cambridge University Press, 1995)
- M. Heidegger, *Poetry, Language, Thought*, (trans. A. Hofstadter), New York: Harper & Row, 1971.
- David Lodge. *Modern Criticism and Theory*, Pearson Longman, 2nd End., 2007.

Examination Pattern:

Theory paper of 100 marks.

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

Paper VI: Literature From The Romantic To The Victorian Age

Background – Themes and Issues

A. The socio-economic, political, historical and intellectual background of the Romantic Age

- The impact of thinkers like Burke and Rousseau (as against Locke and Hobbes) on English Romantic writing (poetry, essay and novel).
- The gradual transition from Neo-classical literature to Romantic writing as seen in the works of the Augustan Nature poets like Goldsmith, Gray, Lady Winchelsea and the Pre-Romantic poets, Cowper, Collins, Thomson.
- The influence of German Transcendentalism (Schelling, Hegel, Kant) and European Romanticism (Goethe) on the English Romantic writers.

B. The socio-economic, political, historical and intellectual background of the Victorian Age

- The Industrial Revolution and its impact on nineteenth century life and literature.
- Utilitarianism and laissez-faire ideas.
- The scientific temper and its impact on the writers of the time. The corresponding decline of faith and the growth of agnosticism.
- Chartism and the Oxford Movement
- The Pre-Raphaelite Movement and the growth of Aestheticism.

Note to students: Your answer to the question on the Background must reflect your familiarity, not only with the writers whose works are prescribed for study, but also those that feature in the Secondary Reading list.

Prescribed Texts:

1. Romantic Poetry

William Blake "The Divine Image"

"Piping Down the Valleys Wild"

"The Chimney Sweeper"

"A Poison Tree"

William Wordsworth "She dwelt among the untrodden ways"

"Lines Composed a Few Miles Above Tintern Abbey"

"The world is too much with us"

Samuel Taylor Coleridge "The Rime of the Ancient Mariner" (Sections IV and V)

Percy B. Shelley "Ode to a Skylark"

"Ode to the West Wind"

"Mutability"

John Keats "Ode on a Grecian Urn"

"To Autumn"

"Bright Star"

Lord Byron "The Eve of Waterloo"

"So we'll go no more a - roving"

2. *Prose Works*
 Charles Lamb *Essays of Elia*
 My Relations
 The Two Races of Men
 A Bachelor's Complaint of the Behaviour of Married People
 Matthew Arnold *Culture and Anarchy*
 Chapter 1 - Sweetness and Light
 Chapter 2 - Doing as one likes
 Thomas Carlyle "Past and Present" Books I and II
 John Ruskin *Sesame and Lilies*. Lecture 1 - "Of Kings' Treasures"

Victorian, Pre-Raphaelite Poetry and Hopkins

- Alfred Tennyson *In Memoriam* Sections I, IX, XIX, XXVII, XXXV, L, LV, LVI and XCVI.
 "The Lotus-Eaters"
 "Break, Break, Break"
 Robert Browning "My Last Duchess"
 "The Last Ride Together"
 Matthew Arnold "Dover Beach"
 "The Scholar Gypsy"
 Elizabeth Barrett Browning - *Sonnets from the Portuguese*
 "If thou must love me let it be for nought..."
 "Beloved, thou has brought me many flowers..."
 "When our two should stand up erect and strong..."
 Thomas Hardy "Are you digging on my grave?"
 D.G. Rossetti "Barren Spring"
 "Sudden Light"
 Christina Rossetti "Remember me, when I am gone"
 Gerald M. Hopkins "The Windhover"
 "Pied Beauty"
 "No worst there is none"

3. *Charles Dickens – David Copperfield*
5. *William Thackeray - Vanity Fair*
6. *George Eliot – Daniel Deronda*
7. *Thomas Hardy – Jude the Obscure*
8. *Oscar Wilde – The Importance of Being Ernest*

Secondary Reading:

- William Blake *The Marriage of Heaven and Hell*
 Jean J. Rousseau *Social Contract*
 Mary Woolstonecraft *Vindication of the Rights of Women*
 Mary Shelley *Frankenstein*
 Percy B. Shelley *Prometheus Unbound*

John Keats "Lamia" and "The Eve of St. Agnes"
 Benjamin Disraeli *Sybil*
 Charles Kingsley *Westward Ho*
 Charlotte Bronte *Jane Eyre*
 Elizabeth Gaskell, *Cranford*.
 Jane Austen *Sense and Sensibility*
 John Henry Newman, *Apologia Pro Vita Sua*
 John Ruskin *Unto This Last*
 Joseph Conrad *Nigger Of Narcissus*
 Oscar Wilde, *The Picture of Dorian Gray*.
 Sir Walter Scott *Ivanhoe*

Recommended Reading :

- Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, Oxford University Press, 1971.
- Bloom, Harold. (Ed.) *Romanticism and Consciousness: Essays in Criticism*, W.W. Norton & Co., 1970.
- Bradley, Deane. *The Making of the Victorian Novelist: Anxieties of Authorship in the Mass Market*. London: Routledge, 2003.
- Cecil, David. *Early Victorian Novelists*, Collins, 1966.
- Dearborn, Fitzroy. *Encyclopedia of the Romantic Era 1760-1850*, New York: 2004, 2 volumes, Vol. 2., 945-946.
- Deirdre, David *The Cambridge Companion to the Victorian Novel*. Cambridge: Cambridge University Press. 2001.
- Ebbatson, Roger. *An Imaginary England: Nation, Landscape and Literature, 1840-1920*. Ashgate Publishing, Ltd. 2005.
- Feldman, Paula. *British Women Poets of the Romantic Era: An Anthology.*: Johns Hopkins University Press, 2001.
- Hough, Graham. *The Last Romantics*, Methuen, 1961.
- Jack, Ian. *English Literature 1815 – 1832*, Oxford University Press, 1963.
- Jacobs, Richard. *A Beginner's Guide to Critical Reading: An Anthology of Literary Texts*. London: Routledge, 2001.
- Klarer, Mario. *An Introduction to Literary Studies*. London: Routledge, 1999
- Kreilkamp, Ivan. *Voice and the Victorian Storyteller* Cambridge: Cambridge University Press, 2005.
- Mahoney, John. (Ed.) *The English Romantics: Major Poetry and Critical Theory*, D.C.Health & Co., 1978.
- Miller, J. Hillis. *The Disappearance of God: Five Nineteenth Century Writers*, New York, Scholar Books, 1965.
- Mipshi, Masoa. *The Divided Self: A Perspective on the Literature of the Victorians*. New York University Press.
- O'Neill, Michael. (ed.), *Literature of the Romantic Period: A Bibliographical Guide*. Oxford: Clarendon Press, 1998.
- Phegley, Jennifer and Janet Badia *Reading Women: Literary Figures and Cultural Icons from the Victorian Age* Toronto: University of Toronto Press. 2005.
- Pollard, Arthur. (Ed.) *The Victorians*, Penguin, 1987.
- Richards, Bernard. *English Poetry of the Victorian Period 1830 – 1890*, Longman.

Shorter, Clement. *Victorian Literature: Sixty Years of Books and Bookmen*.
Kessinger Publishing. 2004.
Wheatley, Kim. *Romantic Periodicals and Print Culture*.: London: Routledge, 2003.
Wheeler, Michael. *English Fiction of the Victorian Period 1830 – 1890*, Longman
Literature in English Series, Longman.
Whitehead, A.N. *Science in the Modern World*, Cambridge University Press, 1945.
Willy, Basil. *Nineteenth Century Studies*, Chatto & Windos, 1964.
Willy, Basil. *More Nineteenth Century Studies: A Group of Honest Doubters*,
Cambridge University, 1980.

Examination Pattern:

Theory paper of 100 marks.

Question 1. on Background theories and issues, will have three internal options.
Answers must include references to appropriate texts other than those prescribed.
Questions 2, 3 and 4 will be on the prescribed texts with three internal options with
combination of texts.

Revised M.A. Course
Paper VII: Anglo-Irish Literature of the 20th 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 20th Century of World War I and II such as the birth of machine warfare, trench battles, air battles, the atom bomb; Impact of 20th Century Revolutions such as the Russian Revolution, the German Revolution, the Irish Freedom Movement, 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. Virginia Woolf, *Mrs. Dalloway*
2. D.H. Lawrence, *Women in Love*
3. James Joyce, *The Dubliners*
4. Hanif Kureishi, *The Buddha of Suburbia*

Poetry:

5. T.S. Eliot, 'Burnt Norton', from *The Four Quartets*
- W.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'
- (From *The Penguin Book of Contemporary Verse*, Edited by Kenneth Allott)
- Dylan Thomas, 'A Refusal to Mourn'
- Seamus Heaney, 'The Otter', 'Funeral Rites'
- Anne Stevenson, 'The Marriage'
- Carol Rumens, 'The Freedom Won by War for Women'
- James Fenton, 'A Vacant Possession'
- (from *The Penguin Book of Contemporary British Poetry*, edited by Blake Morrison and Andrew Motion)

Drama:

6. John Synge, *Riders to the Sea*
7. T.S. Eliot, *Murder in the Cathedral*
8. Harold Pinter, *The Caretaker*
9. Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

Secondary Reading:

1. Motion Andrew: *First World War Poems*
2. Remarque Maria Erich: *All Quiet on the Western Front*
3. W.B. Yeats: *The 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.

Paper VIII: a) Indian Literature In Translation

The objective of this paper is to offer an exhaustive study of Indian literatures in the various Indian languages through English translation. The paper will cover the history of Indian literature from the medieval times down to our own. It will concentrate on major movements, trends and tendencies, besides the major authors and literary texts. Since the paper concentrates on Indian literature in translation, not on the act of translation itself, the focus will be on the literary movements, texts and authors. Nevertheless a brief acquaintance with problems and issues involved in literary translation also forms a part of the paper.

I. The outline and short history of Indian literature from twelfth century to our times.

Various movements swept across the nation and their impact on Indian life and literature:

- a) The Bhakti movement: A reaction against the Brahminical social structure and the way of life. A resistance to the Sanskritised. Devotion to spirituality and efforts to bring it down to the masses. A sense of social equality and grievances against the caste-system. A cultural revolution. The medieval Indian Renaissance.
- b) The influence of Islamic culture on Indian life and literature: The Muslim invasions in the medieval period. Wars with the native rulers and their effects. Social customs like sati, purdah, etc. The Mughal period. Baburnama. Akbar's initiatives towards communal harmony, Din-e-Ilahi, Aina-e-Akbar. The Mughal architecture. The emergence of Urdu as an Indian language and its literature
- c) The colonial impact on Indian literature: The Battle of Plassey in 1757. The introduction of English in Indian education. Anglo-Indian literature. Novel as a new literary genre. Romanticism and Modernism and their impact on Indian writings. The colonial critical notions. Formalism, Surrealism, the Freudian analysis of the human mind and personality.
- d) The recent trends in Indian writing: The Indian national freedom movement. The spread of education among the masses. The spread of democratic values. Mass movements, mass literature. Literature of the rural life and of tribal experiences. The 'crisis' of language and the related issues.

II: Issues and problems involved in translating literary texts:

- a) transference of meaning from Source Language to Target Language
 - i) decoding & encoding of meaning.
 - ii) constraint between major and minor languages
- b) The concept of equivalence in translation.
- c) Loss of meaning in translation
 - i) loss of culture-specific features
 - ii) loss of genre-specific features
- d) Free and faithful translation
 - i) faithfulness to the original text
 - ii) liberties taken in the act of literary translation

Texts

Poetry:

1. Selections from Akka Mahadevi: from, A.K. Ramanujan's *Speaking of Shiva* and from, *The Golden Treasury: An Anthology of Urdu Poetry, Ajmed Ali (ed.)*
2. Kabir: *Bijak of Kabir*, translated by Linda Hess and Sukhdev Singh.

3. Selected Poems by the following Contemporary Indian Poets:
- | | |
|--------------------|---|
| a. Jibanananda Das |) |
| b. B.S. Mardhekar |) |
| c. G.K. Adiga |) |
| d. Namdeo Dhasal |) |
| e. Daya Pawar |) |
| f. Dalpat Chavan |) |

The Department shall make the selected poems of these poets available in English translation.

Novel:

4. Munshi Premchand: *Nirmala*. Translated by Alok Rai, OUP, 1999
 5. S.S. Pillai. *Cheemen*
 6. O.V. Vijayan. *The Legend of Khasak*

Drama

7. Girish Karnad: *Nagmandala*. OUP
 8. Premanand Gajjee: *Kirwant*. Seagul, 2005
 9. Dhiruben Patel: *Bhavni Bhavai*. Trans. Ketan Mehta

Recommended Reading:

1. Bassnett, Susan. *Translation Studies*. Routledge, 1991.
2. Sujit Mukherjee. *Translation as Discovery*. Orient Longman, 1994.
3. C.D. Narsimhaiah (ed.). *Indian Literature of the Past Fifty Years (1917-1967)*.
4. R.K. Dhawan (ed.). *Indian Literature Today*, Vol.I, II. Prestige Books, New Delhi, 1994.
5. Gangadhar Gadgil. *Indian Literature: Issues and Explorations*. B.R. Publishers, New Delhi, 1995.
6. Arjun Dangle (ed.). *Poisoned Bread: Translations From Modern Marathi Dalit Literature*. Orient Longman, 1992.
7. Holmes J. Lambert J and Lefevere A. (eds.): *Literature and Translation*. Louvain. ACCO, 1978.
8. Paul Selver. *The Art of Translating Poetry*. London. John Baker, 1966.
9. Olive Classe (ed.), *Encyclopaedia of Literary Translation in English*. London. Fitzroy Dearborn, 1999.

Since Critical books in English on Indian writers may not be readily available, students are advised to refer to **Indian Literature**, Sahitya Akademi's Bi-monthly journal which carries regular articles on Indian writers and on the problem related to Indian Literature.

Examination Pattern:

100 marks Theory Paper

- Q. 1 on Background themes and issues with three internal options.
 Q. 2, 3 & 4 on texts, with three internal options, with combination of texts

Paper VIII: b) New Literatures In English

Background Themes and Issues:

- A. Historical perspective on colonization. Different types of colonies and the resultant colonial experiences. Rise of nationalist movements and the emergence of narratives of cultural nationalism.
- B. Orientalism. Problems of cultural hegemony. Reassertion of indigenous identities Nations and narratives - Impact of colonization on the psyche. Mechanisms of imposing slave mentality and reassertions of the self. Postcolonial ambivalences, fractures and 'In-betweenness'.
- C. Creative strategies in new literatures. Challenging norms of Eurocentric literary traditions. Question of language - subverting the language of the colonizer: use of oral traditions: myths and magic realism.
- D. Migration and diasporic subjectivities. Ambiguous concepts of home. Hybridity, creolization and syncretism. - Concepts of third world feminism and other gendered perspectives - Phenomena of neo-colonization. Narratives of decolonization and the rise of Nativism.

Prescribed Texts:

AFRICAN

1. Wole Soyinka - *Death and the King's Horseman*
2. Ama Ata Aidoo - *My Sister Killed Joy*

CARIBBEAN

3. Derek Walcott - *Omeros*
4. Ramabai Espinet - *Swinging Bridges*

CANADIAN

5. Margaret Laurence - *The Fire Dwellers*
6. Tomson Highway - *The Rez Sisters*

AUSTRALIAN

7. Selections from A.D. Hope and Judith Wright
8. Sally Morgan - *My Place*

Secondary Reading:

AFRICAN LITERATURE

- Ben Okri - *The Famished Road*
- Buchi Emecheta - *Destination Biafra*
- Ngugi wa Thiong'o - *Petals of Blood*
- Ayikwei Armah - *Fragments*
- Nuruddin Farah - *Maps*
- Chinua Achebe - *Things Fall Apart*
- Ken Saro-Wiwa - *Prisoners of Zeb*

CARIBBEAN LITERATURE

- Carlyle Phillips – *Cambridge*
- Jean Rhys – *Wide Sargasso Sea*
- George Lamming – *In the Castle of my Skin*
- V. S. Naipaul – *Mimic Men*
- Sam Selvon – *The Londoners*
- Wilson Harris – *Palace of the Peacock*
- Jamaica Kincaid – *Annie, Gwen, Lilly, Pam and Tulip*

CANADIAN LITERATURE

- Alice Munro *Lives of Girls and Women*
- Ethel Wilson *Swamp Angel*
- Margaret Atwood *The Handmaid's Tale*
- Marlene Nourbese Philip *She Tries Her Tongue, Her Silence Softly Breaks*
- Michael Ondaatje *Running in the Family*
- Ramabai Espinet *The Swinging Bridge*
- Robertson Davis *Fifth Business*

AUSTRALIAN LITERATURE

- A. D. Hope. *The Wandering Islands*
- Christina Stead *The Man Who Loved Children*
- David Maoluf - *The Great World*
- Elizabeth Jolley *The Well*
- *The Golden Treasury of Australian Verse* (1918)
- Patrick White *Voss*
- Sally Morgan *My Place*
- Jack Davis - *Kullark*

Recommended Reading:

General Reading On Postcolonial Theory

- Ahmed, Aijaz. *In Theory*. Verso, 1993.
- Ashcroft, Bill et al. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. Routledge, 1989.
- Bhabha, Homi. *Nation and Narration*. London: Routledge, 1990.
- _____. *Location of Culture*. London: Routledge, 1994.
- Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Dangaroo, 1993.
- Eagleton, Terry. *Nationalism, Colonialism and Literature*. Minneapolis, University of Minnesota Press, 1990.
- Fanon, Frantz. *Black Skin, White Masks*. London: Pluto Press, 1986.
- Gates, Henry Louis. *Race, Writing and Difference*. Chicago: 1985.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Verso, 1994.
- Greenblatt, Stephen. *Marvelous Possessions: The Wonder of the New World*. Chicago Univ. Press, 1991.
- Guha, Ranjit and Gayatri Spivak. (ed.) *Selected Subaltern Studies*. New York: OUP, 1988.
- King, Bruce. *The New Literatures: Cultural Nationalism in a Changing World*. Macmillan, 1987.
- Lomba, Ania. *Colonial/Postcolonial*. Routledge, 1998.

- Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Delhi: OUP, 1995.
- Paranjape, Makarand. (ed.) *Creating a Nationality*. Delhi: OUP, 1995.
- Paranjape, Makarand. (ed.) *Nativism: Essays in Criticism*. Delhi: Sahitya Academy, 1997.
- Said, Edward. *Orientalism*. London: Routledge, 1978.
- Said, Edward. *Culture and Imperialism*. Vintage, 1993.
- Tiffin, Chris and Alan Lawson. (eds.) *De-scribing Empire: Postcolonialism and Textuality*. Routledge, 1994.

Criticism Specific To The Various Postcolonial Nations

- Achebe, Chinua. *Home and Exile*. Oxford: Oxford University Press, 2000.
- Armstrong, Jeannette. (ed.) *Looking at the Words of Our People: First Nations Analysis of Literature*. Penticton: Theytus Books, 1993.
- Anwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi Press, 1982.
- Bottomley, G. and de Lepervanche, M. (Ed). *Ethnicity, Class and Gender in Australia*. Sydney: Allen and Unwin, 1984.
- Bowden, R. and Bunbury, B. (comp.). *Being Aboriginal: Comments, Observations and Stories from Aboriginal Australians*. Sydney: Australian Broadcasting Corporation, 1990.
- Castles, S. Kalantzis, M. Cope, B. and Morissey, M. *Mistaken Identity: Multiculturalism and the Demise of Nationalism in Australia*. Sydney: Pluto Press, 1988.
- Corkhill, Annette Robyn. *The Immigrant Experience in Australian Literature*. Melbourne: Academia Press, 1995.
- David, Mary. *Wole Soyinka: A Quest for Renewal*. Madras: BI Publications, 1995.
- Githae-Mugo, Mirce. *Visions of Africa*. Kenya Literature Bureau, 1978.
- Jelinek-Maes, Hena et al. *A Shaping of Connections: Commonwealth Literature Studies – Then and Now*. Sydney: Dangaroo Press, 1989.
- Harris, Wilson. *Tradition, the Writer and Society*. London: New Beacon Books, 1967. rpt. 1975. See extract in John Thieme, ed. *The Arnold Anthology of Post-Colonial Literatures in English*. London: Arnold, 1996. pp. 532-537.
- Hergenhan, L. (Ed.). *The Penguin New Literary History of Australia*. Ringwood: Penguin, 1988.
- Hutcheon, Linda. *Splitting Images: Contemporary Canadian Ironies*. Toronto: OUP, 1991.
- Lamming, George. *The Pleasures of Exile*. London: Allison & Busby, 1984.
- Lewis, Reina and Sara Mills. (ed). *Feminist Postcolonial Theory*. Edinburgh University Press, 2003.
- Lutz, Hartmut. And Coomi S. Vevaina. *Connections: Non-Native Responses to Native Canadian Literature*. (ed.) New Delhi: Creative Books, 2003.
- Nasta, Sushila. *Motherlands: Women's Writing from Africa, the Caribbean and South Asia*. Women's Press, 1991.
- Neuman, Shirley and Smaro Kamboureli. (ed.) *Amazing Space: Writing Canadian Women Writing*. Edmonton: Longspoon and NeWest Press, 1986.

- Olu Obafemi Contemporary Nigerian Theatre: Cultural Heritage and Social Vision.*
Bayreuth African Studies 40, 1996.
- The Oxford History of Australian Literature.* Melbourne, 1981.
- Singh, Amritjit and Peter Schmidt, (ed). *Postcolonial Theory and the United States.*
Race, Ethnicity and Literature. University of Mississippi Press, 2000
- Soyinka, Wole. *Myth, Literature and the African World.* Oxford, 1991.
- Thiong'o, Ngugi wa. *Decolonizing the Mind: The Politics of Language in African Literature.* London: James Currey, 1986 .
- Moving the Centre: The Struggle for Cultural Freedom.* London: James Currey, 1993.
- Penpoints, Gunpoints, and Dreams. Towards a Critical Theory of the Arts and the State in Africa.* Oxford: Clarendon Press, 1998. "Acceptance Speech, Fonlon-Nichols Award, March 30, 1996".
- Vevaina, Coomi and Barbara Godard.(ed.) *Intersexions: Issues of Race and Gender in Canadian Women's Writing.* New Delhi: Creative, 1996.
- Whitlock, Gillian and Carter, David (Ed). *Images of Australia.* Queensland: University of Queensland Press, 2001.

Examination Pattern:

Theory paper of 100 marks.

Question 1, on Background theories and issues, will have three internal options.

Answers must include references to appropriate texts other than those prescribed.

Questions 2, 3 and 4 will be on the prescribed texts with three internal options each and combination of texts.

— X — X —